Music - 1934

...Hears Broadcast
...Dawson's Work Over
...Columbia Network

...James Edmund Boyce

...PHILADELPHIA. — Before a vast audience which ...filled the Academy of Mus... here, "Negro Folk Symphony No. 1" swelled to its ...taking place in American mu... Wednesday&c." The seeds of a great music ...were already seen in jazz. He said ...that a great freedom was brought ...over from Africa by the Negro and ...although it was thwarted by the ...days of slavery it was now again ...to manifest itself in a new Negro ...music. He explained that Dawson ...was surrounded by his peoples' folk ...music during most of his life and ...that he had endeavored to express ...the spirit of his race "with our kind ...and conductor of the fam... ...it twice stop... orchestra.

...Hailing the new Negro composition, Samuel L. Laicar in the Philadelphia Public Ledger says: "The work is exactly what its title claims to be and the themes are manifestly Negro in character and developed and orchestrated with skill and discretion.

Uses Negro Rhythms

"The symphony makes much use of Negro rhythms and shows a thorough knowledge of the music of the American Negro both melodically and rhythmically and presents some delightful moments. Commenting on the Friday performance of the work, the writer said that "the idea of great length apparent in Wednesday's concert largely disappeared today although the Negro characteristics of the melody and rhythm still prevailed as strongly as the composer intended they should.

"The middle parts of the harmony contain much chromatic ...ering, and the beauty of the slow ...movement, with its highly original ...and effective close was greatly ...hanced over the earlier perform...

...this movement was so ...crably received that the audience ...broke into spontaneous applause ...which Mr. Stokowski allowed to go ...unchecked."

The Philadelphia Inquirer's critic also confirmed his first impression of Dawson's symphony saying that a "rehearing of the work confirms its claim to a high degree of musical excellence. Dawson's composition is melodious and scored with full and flexible use of the orchestra." This writer called the premiere "an ambitiously and artfully scored symphony."

The Evening Bulletin said that the work "was symbolic and of imposing dimensions on the Negro in America which the orchestra under Leopold Stokowski gave a brilliant performance."

The young Alabaman received an avalanche of telegrams and messages of congratulation, which poured into the Philadelphia orchestra's offices from all over the country from prominent Negro composers, musicians, educators and others. In addition came congratulatory messages from Tuskegee Institute's Board of Trustees, including its chairman, William Jay Schieffelin, New York.

Moton Sends Wire

A telegram from Dr. Robert R. Moton, Tuskegee's president, to Leopold Stokowski expressed "deep and heartfelt thanks from Tuskegee institute for the recognition you have given to the work of Mr. Dawson, the director of our choir and school of music, by the presentation of his Negro Folk symphony on your program today. Not only have you conferred honor and distinction on Mr. Dawson but you have given encouragement and inspiration to all the aspiring youth of our race by stimulating their appreciation of the music of their own people as worthy of their best endeavors. Tuskegee is proud of Mr. Dawson as one of her own graduates and grateful to you for the recognition thus bestowed on him and the institution he represents."

Dr. Moton is nationally known as a life-long patron of the Negro arts. Throughout his life he has constantly stressed the artistic side of Negro life in America and is known to have aided financially many deserving young men and women in their artistic aspirations. It is said that he has never turned away young talent from his door.

In his composition Mr. Dawson has employed three themes taken from typical Negro melodies, over which he has brooded since, having learned them, liter... ...ally, at his mother's knee. To him from his mother he received an early and reverenced appreciation of the music of his people. The new work is composed entirely of Negro folk music. The themes are taken from spirituals and the practiced ear will recognize the recurrence of characteristic themes throughout the composition.

Theme From Life

This music springs spontaneously from the life of the Negro people as freely today as at any time in the past, though the mode and form of the present day sometimes are vastly different from older airs, more widely known.

First movement: "The Bond of Africa."

The introduction to his symphony opens with a "leading motive" played by the first horn which is symbolic of the link which unites Africa and her rich heritage with her descendants in America. The second theme is taken by the first oboe and is based on the Negro melody:

"Oh, M' lit'l soul gwine-a shine, shine"

"Oh 'M' lit'l soul gwine-a shine lik'a star"

After the woodwinds have sung this theme, a new idea jumps to the fore in the strings. It is in the style of the rhythmical clappings of the hands and patting of the feet; and is immediately taken up by the full orchestra.

The second movement—"Hope in the Night,"—opens with three sounds from the gong; these strokes suggest the Trinity who forever guides the destiny of man. The strings playing pizzicato give a monotonous background creating the atmosphere of the ham drum life of a people whose bodies were baked by the Sun and lashed with the whip for two hundred and fifty years; whose lives were prescribed before they were born. The English horn sings out a melody that describes the characteristics; the hopes and longings of a people held in darkness.

Ends With Happier Mood

Having worked up to a climax this division is followed by a happier mood. The children, unmindful of the heavy cadences of despair, sing and play, but even in their world of innocence there is a little wail, a short note of sorrow.

The third movement,—"O Lem-me Shine,"—is based on two Negro melodies. The first is: "O Lem-me Shine, O Lem-me Shine, O Lem-me Shine Lik' a Mornin' Star." The second is: "Hallelujah Lord, I Been Down Into the Sea." It is in this movement using the various

...Negro motif in the symphony intermingled that the symphony soars to a tremendous climax which deservedly brought thunders of applause from its audiences.

Among those prominent Negro composers, musicians and educators, who were present at the New York performance of the new Dawson symphony were: Hall Johnson, Harry P. Burleigh, W. C. Handy, Dr. Melville Charlton, Mrs. Gertrude E. Martin, Mrs. M. H. Fowler, Prof. H. Laurance Freeman, Dr. G. Lake Imes, Secretary Tuskegee Institute and Captain Frank L. Drye, Director, Band Instrument Department, and Director of Tuskegee's 36 piece brass band.

Associated with Mr. Dawson in Tuskegee's School of Music are such nationally known musicians and pedagogues as: Hazel Harrison, Director, Piano Department; Abbie Mitchell, Director, Vocal Department; Catherine Moton, piano and theory; Andrew Rosemond, Director, Stringed Instruments Department; Van E. Whitted, Organ Department; Alberta L. Simms, Director, Public School Music; Emily C. Neely, Dorothy Sutton, and Portia Washington Pittman.

"Negro Folk Symphony" Is Performed Amid Cheers

William L. Dawson, thirty-five-year-old Negro instructor in music at Tuskegee Institute, fulfilled four years of hard work and ten years of constant dreaming when the Philadelphia Orchestra, conducted by Leopold Stokowski, played his first major work, "Negro Folk Symphony." Never before had the symphony of an American Negro been played by a first rank orchestra. When, at the end, Dawson was called out and congratulated by Stokowski, his dream reached a climax beyond his fondest hopes.

The symphony itself did not excite the critics of Philadelphia as much as it did the conductor and his musicians. Altho most of the newspaper critics considered it an exceptionally fine piece of work, a few contended that it traced plainly from Dvorak's "From the New World."

Dawson's "Negro Folk Symphony" is in three movements: "The Bond of Africa," "Hope in the Light;" and "O Lem-me Shine!" The musical panorama traces the development of the race from the darkness of Africa, with its paganism, up through the agonized days of slavery, and direct to emancination, and the beginning of a new

The last movement is based on two Negro melodies. For the first theme, he uses:

"O Lem-me shine, O lem-me shine,
"O lem-me shine, shine lik' a mornin' star."

After this is sung by the wood-winds, it is followed by related material which, in turn, is succeeded by a return of the principal theme. A short episode leads to the second theme, which is taken up by the full orchestra. This second melody is "Hallelujah, Lord, I been down into the sea," only a few measures of which are quoted.

The development begins with the principal theme of the movement in the first clarinet above a tremolo on the lower strings, and then is taken up by oboe, flute and horn. A new picture is made, bits of ideas from the codette of the third movement are made use of, then the brasses begin to give out the principal theme. This rises to a great climax, slowly descends to a recapitulation, a coda is built on the two themes of the movement, and is brought to a close as the brasses push the principal theme into bold relief.

NEGRO SPIRITUALS APPLAUDED HERE

Approximately 2,000 Persons Hear Program in Auditorium by Central College

About 1,000 persons, of whom nearly more than half were white, attended a program of singing and talking in the interest of Central College for Negroes last night in the municipal auditorium.

A chorus of 20 Negro Baptist ministers sang a number of spirituals. Rev. J. H. Gibson, president of the college, made an address pleading for assistance in educating the young Negro. He told of difficulties of the school, and of the generosity of James E. Porter, Macon textile executive, in assisting the institution through financail difficulties.

Rev. W. G. Lee, who is serving as a trustee of Mr. Porter's white academy, read as treasurer, asked that those interested in contributing to the school call at the First National Bank and Trust Company to see him. W. P. Fleming, assistant treasurer of the fund. He said $106 was collected at the box office of the auditorium, and an anonymous donor who could not be present had sent a check for $75. The program was given to assist in paying a note and [illegible]

Not Enough Creative Spirit in the Race, Says Dawson

By BERNICE BUTRIUEILLE

PHILADELPHIA.

There is not enough of the creator in the average colored American student, artist, business or professional man, thinks William L. Dawson, whose "Negro Folk Symphony No. 1" was played by the Philadelphia Symphony last week.

"Creation comes from within and is given out by the individual," Mr. Dawson contends. "Too frequently we find ourselves accepting the ideas of thought and standard set up by the white man without questioning the artist's minds. "We do not attempt to think these things through for ourselves.

"We do not study ourselves, each other and our environment with a view toward producing from our own inner knowledge and experience.

With One Aim

"Our boys and girls go to school with one aim in mind: to get a job. They go to college," the composer went on, "they are graduated. There is no work for them to do, so they return for a master's degree — say, in German, or English, or Italian, or something equally foreign to their immediate interest. Failing to receive an appointment to teach one of these subjects, they return once more to pursue a doctorate."

"You see," Mr. Dawnson interrupted himself, "they do not go down into the far reaches of the Southland and study their own people. They seek instead an escape from their own group; they attempt to lose their identity in the white race.

"The white man has already perceived the wealth of material latent in the race and is capitalizing upon it. He is stealing the colored man's thunder. The salvation of the race lies in the colored man's finding himself for himself," Mr. Dawson believes.

"I feel that when that lost strain between the American and his African tribal ancestors is discovered and we are able to trace our heritage we can then hope to make some appreciable advancement and some worthwhile contribution. Only when we have seriously accepted this fact and not shunned it, and employed it intelligently can we see the logic in this," he averred. "Any other procedure will mean race suicide," the Tuskegee music school director is convinced.

"The African is a proud race," declared Mr. Dawson. "The American colored man, with knowledge in hand of his racial background traced backward for generations and generations can determine his own limitations — independent upon his tribal lineage. There, too, in Africa, you find a strong caste system," said the musician.

And he doesn't care how far up the ladder the colored man goes, there is something in his blood which stamps him a member of the race. There is that call of the blood for his own. "Let a person passing for white," he illustrates, "hear his own race abused in any manner, and whether he is rendered inarticulate at the time by virtue of his position his blood bows with an inner protest.

"Even Roland Hayes, renowned artist that he is," contends Mr. Dawson, "admits that his greatest pleasure in his most triumphant programs — whether abroad or in America — is found in the last group on his repertoire — the spirituals."

That is another thing Mr. Dawson pointed out as the symbol of the white man's touch: the labeling of these songs "spirituals."

"When I was a youngster in Alabama," he said, "I used to sing them and hear them sung but, they were not called spirituals then — they were simply called songs."

Sees New Demand

Mr. Dawson has done no creative work in the past four years and because his present schedule as head of the music school of Tuskegee Institute consumes the major portion of his time and energies he does not know just when he will be able to attempt another composition.

He is quite aware, however, that after the warm reception accorded his initial contribution that music lovers will be looking forward to further efforts along this line.

However, what actually determines his production is the theme itself. When it works itself out in his own mind, completes itself and then can be contained no longer, he hies himself off to his secluded spot in Chicago, or wherever, and works long and furiously — unhampered and undisturbed.

While not strictly an anti-social being, William Dawson does enjoy solitude. Crowds of people per se, do not interest him in the least; that is, merely for social purposes. Individuals, however

DAWSON'S SYMPHONY PLAYED AT CARNEGIE HALL

Composition Is an Important Contribution to Music of This Country

[illegible] Carnegie Hall on Tuesday evening to hear a program of new works presented by the Philadelphia Orchestra under the direction of Leopold Stokowski. Among these was the "Negro Folk Symphony" by William L. Dawson, director of music at Tuskegee Institute in Alabama.

Mr. Dawson has made an important contribution to the history of American music in having a Negro symphony presented by one of the great orchestras of the country and on the same program with such masters as Ravel, McDonald and Ponce. In this composition, based on folk themes, one feels the religious fervor, the suffering and the humor of the Negro, all skillfully woven into three movements: "The Bond of Africa," "Hope in the Night" and "O Lem-me Shine!" The work was striking in its simplicity, yet it had breadth of treatment and an eclecticism that were powerful and convincing.

The symphony was received with warm enthusiasm, the audience refusing to leave their seats until Mr. Dawson had been called to the stage four times amid roaring applause. Of the four composers represented on the program, Mr. Dawson was the only one to appear on the stage. He did it with the modesty which always accompanies genius.

Mr. Stokowski's sympathetic and forceful reading of the score brought out the composer's depth of feeling. The occasion marks a supreme triumph which has been waited for since Dvorak's "New World Symphony," and it should inspire young composers to feel that there is room for them in the field.

NEGRO CHOIRS TO APPEAR HERE

Spirituals On Program To

At Auditorium

More than [illegible] picked Negro singers, comprising 20 choirs from over the state, will try their voices in Negro spirituals at Municipal Auditorium tonight and tomorrow night in a contest sponsored by the Alabama Negro Musical Association.

The singing will begin at 8:30. A block of 2,000 seats have been reserved for the public. Proceeds will be used to defray expenses of out-of-town choirs and to pay the prizes totaling $75.

First prize of $50 will go to the choir rating highest in harmony, enunciation, voice, time and stage department. Decision will rest with five white judges, leaders in Birmingham music circles. Second prize will be $25.

Each choir will have 40 to 50 voices. William Pickens, national field secretary for the American Association for Advancement of Colored People, will be master of ceremonies.

"Only Negro spirituals will be sung," said I. H. Rhone, promoter of the event. "The purpose of the event is to perpetuate spirituals, an essential part of Negro culture."

"Swing Low Sweet Chariot," favorite of white patrons, will be sung by a special chorus of 300 voices as a climax to each night's program.

In competition include: "Steal Away," "Good News, Charlot's Coming," "Couldn't Hear Nobody Pray," "Deep River," "Ain't Goin' Study War No More" and "All God's Chillun Got Shoes."

represent the every day work life of the negroes. He believes that many of them will be as popular as the spirituals.

Bamberg, S. C., Herald
March 8, 1934

Preserving Negro Songs.

American negroes have contributed many songs to the music of this country that have delighted the white race as well as their own. Many spirituals have been sung in the cities and towns of every state and they have crossed the seas, pleasing music lovers in foreign lands as they have in the United States.

Fearing that many of these old songs might pass away with the older generation of negroes the Library of Congress appointed Dr. John A. Lomax, gatherer of songs and ballads for that institution, to devote special attention to the collecting of negro music.

Some days ago Dr. Lomax told the Modern Language Association of America that he had succeeded in collecting some 200 of these songs, and in order to do so he and his son had traveled 16,000 miles in the southern states during the last year, visiting prison camps, plantation, public works, and other places where these unknown songs might be found.

Records were made with a special device which could be set up to catch tunes and words whenever the singers could be induced to sing. The melodies Dr. Lomax has obtained are different from the spirituals in that they represent the every day work life of the negroes. He believes that many of them will be as popular as the spirituals.

R. Nathaniel Dett To Give Piano Recitals

ROCHESTER, N. Y.—Dr. R. Nathaniel Dett, noted pianist-composer-conductor at the Eastman conservatory of the University of Rochester, has accepted an invitation to appear in a series of musical concerts in the southwest during the month of April.

The engagement demands for Doctor Dett's services come from all sections of the country. This tour will be under the auspices of the Coleridge-Taylor Conservatory of Music, Mme. Dorothy Sims-Winston, president, 1010 East Twelfth street, Wichita, Kas.

The itinerary will include Tennessee; Jackson and Memphis; Arkansas: Little Rock, Pine Bluff, Fort Smith and Hot Springs; Oklahoma: Tulsa, Oklahoma City, El Reno, Okmulgee, Ponca City, Shawnee, Muskogee, Langston, Bartlesville, Ardmore, Guthrie, Claremore, Luther and Chandler.

Kansas: Wichita, Coffeyville, Ft. Scott, Topeka, Lawrence, Emporia, Atchison, Parsons, Hutchinson and Salina; Missouri: Kansas City, St. Joseph; Omaha, Chicago and Indianapolis.

Cheyney's Blues

"Nothing is more to be deplored than the tendency in some of our colleges to let this music (spirituals) die. That would be a loss to the whole [illegible]

[illegible], president of Cheyney, Pa., [illegible] College, in an address at Broad Street Theatre, Philadelphia, February 25.

If every college in the country devoted itself to its course of study and neglected spirituals, they would perpetuate themselves as they did for three hundred years before.

Back-woods churches of the South sing spirituals today with much of the fervor and simplicity of one hundred years ago.

Development of the spiritual for other purposes got a good start when Rosamond Johnson in 1902 inverted "Nobody Knows de Trouble I See," and produced "In My Castle on the River Nile." Mr. Johnson thus started a practice which comes down to the present day. So we have Will Rogers claiming that the popular cowboy song, "Get Along Little Dogie," is based on an old slave melody.

Whether or not the loss of the spirituals would be a world calamity is another question in which there is sound argument on both sides.

The Haitians, for example, despise the American slave songs, and decline to listen to them or to sing them. Singing slave songs makes slaves, is their theory.

Certainly there is much to be said on the question of whether or not singing such words as "I hope my mother will be there," "I gotta shoe, you gotta shoe," "Steal Away," "Can't you live humble?" "Gwine to ride up de chariot," "I want to die easy," have any practical value except as occasional or chamber music.

The times and the occasion call for the discard of the dialect, more militant tunes and more practical words.

Colleges, if they wish to do a real service to our music and our youth, will banish the insistence upon other worldliness in our music and eliminate the blues. Preserving these qualities is not an achievement but a disservice.

Daytona Beach, Fla. News
March 9, 1934

PLAN NEGRO ART COLLEGE HERE

Would Give Folk-Plays; New Spirituals; Sing

Music "In Raw"

By LILIANE R. DAVIDSON

In the soft Florida evenings when the day's work is done; in the "jooks" that spring up like mushrooms near sawmill or turpentine camp; in the back country where the negro is still himself without imitative taint of white civilization; a rich mass of folk music is still being created.

Blues thumped on a wheezy piano in a remote recreation-hall near the phosphate pits in the Mulberry area. Work songs born amid sweat and toil of lumber camp. Spirituals that spring from the lips of emotion-torn preachers in churches near Sanford and other small communities.

These are the material of a new fund of negro melody which Miss Zora Hurston, member of the Bethune-Cookman faculty, has been compiling for three years. Tonight some of the songs Miss Hurston discovered will be used in the pageant "The 30th Milepost," to be given at 8:15 o'clock by the school in honor of their leader, Mary McLeod Bethune.

More of them will be heard on the campus this year, for Miss Hurston hopes to open there, ere long, in McLeod hall a "Little Theater" wherein nothing but native negro art and music will be presented.

"In the Raw"

Music as negroes sing it, in the "raw"; irregular of harmony; richly rhythmic, asymetrical and with those dramatic pauses where action is brought in by the performer, is what Miss Hurston hopes to present. The plays she has in mind are dramatic bits which she herself has collected from negro communities in central Florida.

This enterprising young lady, who joined the Bethune-Cookman faculty last spring, has spent three years collecting negro music and folk-lore. Her work is being done on a fellowship fund from Columbia university, for she is a graduate of that institution, holding a degree from Barnard college, where she went as the first and only negro student. The Journal of American Folk-lore has reprinted much of Miss Hurston's scientific work. Her novel "Jonah's Gourd Vine" is now on the press and in the fall Lippincott will publish "Mules and Men" a popularized group of folk tales, expressions and "hoodoo" recitals.

Miss Hurston, a native of Eatonville, Florida, won recognition in the north after she had written a short story while she was at Howard college. Miss Fannie Hurst and Mrs. Annie Nathan Meyers, a trustee of Barnard, became interested in her and, having examined her school record, provided her with a scholarship at Barnard college. Her experiences there she described as being happy and extremely educational.

Finds New Music

But it is as a musician that Miss Hurston is most eager to develop. Like Roland Hayes and other great negro artists, she has always had the philosophy that the negro must be himself and live for the world through his own art. In the past three years, while she traveled in Florida, Louisiana, Georgia, Alabama and the West Indies on her fellowship, she has discovered enormous quantities of new negro music.

"Our folk music is not the result of negro suppression, as they say," Miss Hurston declares. "Nor has it ceased to be produced. Go into a 'jook,' a playhall near a negro work camp. Listen. You'll hear new blues, as vivid as any ever written. In the 1934 saw mill work songs are made. Rhythm, drama, the essentials of the negro soul are found everywhere that he is found. The negro cannot live without singing and acting. As for spirituals, go into a negro church in the backwoods. You'll never want to hear the kind of negro music that's had its face lifted again. Obligatores, trills, high-faluting expressions, pinched voices. Those are not negro music; they are an adaptation of it."

Frankly the clever Miss Hurston is not having all clear sailing on the local school campus. Not all modern negroes care to sing and act the native sort of thing she has in mind. They feel it is retrogressing. But Miss Hurston, as well as President Bethune both believe that only by being proud of this typical heritage will the race ever be happy and progressive. That is why both are eager to see the negro theater venture succeed here.

And when it does — having heard from its creator herself several generous examples of the kind of music she will have her performers sing—there will be a treat in store for this community!

PLANTATION SONGS FESTIVAL TUESDAY

One Hundred Negroes To Sing Real Folk Music of Race at Sea Island

SEA ISLAND, Ga., March 23.—One hundred spiritual singers will take part in the third annual singing festival Tuesday night, the 27th, at the Sea Island casino, and the occasion promises to be the most outstanding presentation of spirituals and songs of the plantation era ever given on the coast. The program will be presented by members of the Spiritual Singing Society of Coastal Georgia, organized and sponsored by Mrs. Maxfield Parrish. Six groups of singers from Glynn, McIntosh and Camden counties will compete for silver trophies in several classes of songs including shouts and spirituals, and the hundred voices will be heard in several numbers.

Mrs. Henry Adams, of Atlanta; Dr. H. B. Wilmer, member of the Orpheus choir, Germantown, Pa., and Franklin Harris, head of the music department of Miami University, will come to Sea Island to serve as judges in the event.

Augmenting the program of spirituals and shouts will be several features, one of which will be "Buzzards Lope," typical of the leisure hours on the plantations and closely related to the African play songs. A series of work songs and chanteys will also be given.

Several hundred people are expected to attend the festival and a number are coming from the east purposely to hear the spirituals of the coast which have attracted such wide-spread attention. The genuine Afro-American folk songs are sung on the Georgia coast in their purest form, uncorrupted by outside influences and the modern trend in spiritual singing which is characterized more by American or west influence than the African bias. The true plantation spirituals, as sung on the coast reveal in about equal measure the reflection of primitive life in Africa and the influence of the American hymn book.

Music - 1934

Tribune
Chicago, Ill
SEP 3 1934

Black Spectacle

In the beginning God created man and set him in the realm of nature. . . . And Africa, most rich, most terrible, through the slow centuries shaped her race, and the long struggle made the African. . . . God gave to the African a special gift, and made him wise in the magical rhythms of the day and the night. . . . And the African carried into his long captivity a pulse as of strong hearts beating. . . .

Almost as white as the white robe he wore, Negro Actor Richard B. Harrison ("De Lawd" of *The Green Pastures*) sat under a spotlight before 30,000 spectators in Chicago's Soldier Field one night last week. Three blacks to one white, they were there to see and hear *O Sing a New Song*, a gigantic three-act pageant of the Negro race. The solemn words of Narrator Harrison put in motion a sight & sound spectacle that required the voices of 5,000 U. S. blacks, the wild antics of a handful of Basuto tribesmen brought from Africa for the occasion.

Lights first reveal primitive huts, naked, sleeping savages. Sentries stand guard. Tom-toms sound the dawn. The chorus wails as the witch doctor worships the sun. An orchestra crashes and a storm with electric lightning sends the frightened tribesmen cowering. After the storm, hunters clad in red, purple and orange fell a lion, the Dread of the Jungle. The tom-toms beat again as a human sacrifice is prepared. But at the last moment King Mumbra releases the maiden. But neither he nor his witch doctor can prevent the Portuguese traders from capturing his people.

. . . And freedom, which the new land heralded, they found denied—to them and to their children. Still they laughed, and wept, and sang, while through the South the cotton fields bloomed white beneath their patient labor. And then, amid the clamor of the guns, a voice proclaiming Freedom, and the chains fell off and a light flooded over them—free—free! . . .

Before a shimmering white mansion actors in brown and green hold up white cotton stalks. King Mumbra is now a house servant. The White Mistress tells the story of Moses in Egypt. A rifle sounds. The lights flash back to the cotton field. The chorus sings "Nobody Knows the Trouble I've Seen" against a mounting counterpoint of cannon roar. "John Brown's Body" alternates with "Dixie." A clash of cymbals brings sudden silence. A Negro Abraham Lincoln reads excerpts from the Emancipation Proclamation. From the cotton fields the crouching figures straighten up to sing "Rise, Shine, Give God the Glory."

Slowly the gate of the new destiny swung open. And the strong heart throbbed with a beat of gladness, and the foot that had been shackled, danced. . . . On the path that leads into the fuller life our feet are set. Follow it singing—and singing a new song.

Booker T. Washington stands at Tuskegee. Minstrels sing spirituals. The pageant becomes modern. Harlem medley. Irene Castle McLaughlin explains her old-time dances, the "Bunny Hug," the "Hesitation," the "Maxixe." A chorus dances them. Orchestra Leader Noble Sissle recalls the War with his "On Patrol in No Man's Land." Bill Robinson does a tap dance, brings down the house, encores again and again. W. C. Handy leads his

Soibelman Syndicate

NOBLE SISSLE

When Irene Castle hesitated . . .

"St. Louis Blues." All 5,000 voices break into a tremendous chant:

O, let us sing a new song,
O, let us sing a true song.
Let's help each other,
Sister and brother
To sing a new song.

. . .

When Irene Castle made her pre-War fame, the late Jim Europe's band played for her. In it was a young Negro banjoist from Indianapolis named Noble Sissle. Sissle followed Europe to France during the War where they were members of the 15th New York Infantry's "Black Devil Band" and whence they returned after Armistice to tour the U. S. Later in Boston, a shell-shocked drummer boy shot and killed Europe. Noble Sissle, with Irene Castle's help, has become Jim Europe's inheritor. He, more than anyone else, was responsible for *O, Sing a New Song*.

Noble Sissle has been twice bankrupt, many times successful. During one of his flush periods, he met Alfred Stern, son-in-law of the late Julius Rosenwald. Last week the Rosenwald Fund helped out Sissle's pageant to the tune of $3,000.

Sissle wrote the book for the show, gathered around him such Negro musicians as N. Clark Smith, son of an African tribesman and an authority on African music, William Vodery, who arranged most of Ziegfeld's *Show Boat* music, Will Marion Cook ("Ghost Ship"), Harry Lawrence Freeman ("Voodoo"), Harry T. Burleigh ("Deep River"), J. Rosamund Johnson ("Lazy Moon," "Under a Bamboo Tree"), W. C. Handy. No member of the cast of 5,000 was paid a cent. Proceeds will go toward developing young Negro talent.

ST. PAUL, MINN.
PIONEER PRESS
SEP 17 1934

What Others Think

"African Symphony."

(Kansas City Times.)

The publication of Major N. Clark Smith's "African Symphony," in connection with the performance of the work at the Century of Progress Exposition in Chicago, brings further recognition to one of the leading Negro musicians in this part of the country. Major Smith, whose home is in Kansas City, first attracted attention as the organizer of Negro bands in the United States army, and he has become known since as a composer and arranger particularly of choral music. Although the prelude of the "African Symphony," which won the Wanamaker prize in 1930, has been heard here in a band arrangement, it is to be hoped that Kansas City sometime will have an opportunity to hear the orchestral and choral versions as performed in Chicago.

History of Term 'Jazz' Reviewed

Divergent Theories of Experts Are Thus Reconciled

16-Sep 1934

To the Editor of The New York Times:

Professor Bender of Princeton University claims that "jazz" comes to us from Africa. Dr. Frank H. Vizetelly of the Standard Dictionary inclines to the belief that it is Arabic in origin and he presents a very convincing digest of the history of the word. It is [illegible] possible that both are right.

As Dr. Vizetelly notes, Lafcadio Hearn declared that the word was of African origin. That opinion came to Hearn while he lived in the West Indies. I recall an interesting discussion between Hearn and the late Dr. George M. Gould on the subject. Gould was a classical scholar and an authority on philology. His opinion seemed to be that the word was a bit of slang that had been seized upon to apply to a medley of disgusting sounds alleged to be music.

The peoples of the North African coast are not Negroes; they belong to the Semitic family and their language is closely allied to the Arabic tongue. Many of the words of each are almost identical. For several centuries there were migrations of North Africans into Southwestern Europe, resulting in an intermingling of the two peoples. Southwestern Europe is very dark-skinned far into the Italian peninsula and even into Central Europe.

The African migrants into Europe carried their household words with them and implanted them in the speech of the people with whom they came in contact. As an instance, the prefix "guad" found in a score of words in the Spanish peninsula is an Arabic word meaning "water." The river Guadalquivir is the Arabic "Wadi-el-Kebir." The imported African words were carried along wherever migrants from the Spanish peninsula went—in detail, into the West Indies, and they still retain their Arabic earmarks. I am inclined to believe, therefore, that both Dr. Vizetelly and Professor Bender are correct.

JACQUES WARDLAW REDWAY.
Mount Vernon, N. Y., Oct. 16, 1934.

Origin of Word Jazz Traced to West Africa By Princeton Men Preparing New Dictionary

Special to THE NEW YORK TIMES.

PRINCETON, N. J., Oct. 15.—Some interesting etymological discoveries in an eight-year survey conducted by Professor Harold H. Bender, head of the Department of Oriental Languages of Princeton University, and a staff of eleven associates in preparing the edition of Websters New International Dictionary, are described in the current issue of the Princeton Alumni Weekly.

In assisting in the preparation of the dictionary, Professor Bender and his aides rewrote the etymologies of more than 500,00 words, and, in the process came across many new and unsuspected sources of English words.

It took Professor Bender three years to track down the origin of the word jazz, and he had to write more than 100 letters seeking information on the word. He found it to have come from the West Coast of Africa with the slaves imported to Colonial America. It became incorporated later in the Creole patois as a synonym for "hurry up." This discovery discredited the persistent legend crediting the origin of the word to "Chas," the name of a mythological Negro orchestra leader in New Orleans.

One of the eight Princeton men on Professor Bender's staff of assistants, Dr. Philip K. Hitti, associate professor of Semitic literature, found a new source for the noun "tennis," formerly believed to have come from the French verb "tenez." Professor Hitti found the word in the vocabulary of the Nordic crusaders returning from the Holy Wars in the East. He then established the fact that Tinnis, a town in lower Egypt was noted for its cloth which was used, among other things, for making the medieval predecessor of the modern tennis ball. Therefore he gave Tinnis as the origin of the word.

An illustration of the thoroughness of the work is provided by Professor Bender's account of his search for the origin of "elberta," a name applied to a variety of peach. After a long investigation he finally proved it to be the middle name of the wife of the man who first grew elberta peaches.

The dictionary was published this Fall. It is said to contain more words than any previous dictionary in any language.

HAYES GIVEN FINE OVATION

Noted Tenor Sings Products of Local Negro Composer

Roland Hayes on his return to the concert halls of Boston on Wednesday evening, October 24 was greeted by a large and enthusiastic audience at Jordan Hall. To judge by the air of expectancy and the hearty applause, there was joy in the reunion of a Boston audience with the noted tenor.

The program was as follows:

Wie ungluckich ich niche	Mozart
Der Fruhling	C. P. H. Bach
Jesu in Gethsemane	C. P. H. Bach
Die Gebusche	Schubert
Phidyle	Duparc
La Flute Enchantee	Ravel
Nish tvoi lik	A. Krein
Fontany	S. Tanieff
The Garret	W. Rhodes
Little Brown Baby	W. Rhodes
When Malindy Sings	W. Rhodes

Negro Spirituals

Don't Feel no way tired.
You've come a long way
The Wayfarer
Goin' home to live with God

The program with the exception of the familiar favorites added as encores, was an entirely new Hayes program. Prominent among the numbers sung for the first time in Boston, was a group of poems by Paul Lawrence Dunbar set to music by William Rhodes, a well known young composer of Boston. Mr. Rhodes had a collosal task and is to be commended for the measure of success he achieved in providing harmonic background and melodic line for these poems. For even after Mr. Hayes and Mr. Rhodes had finished with them they were still essentially poetry.

Once again Mr. Hayes with his utter and unfailing sincerity brought the audience into the presence of such great beauty as only the true artist can create. He sang with the same fervor and intensity that make his listeners marvel anew each time they attend his recitals.

That Mr. Hayes is a master of moods is a fact established early in his career; but never was it more strikingly demonstrated than in two of his songs: "Grief and distress is your lot, O Israel," and the Spiritual, "My Lord, what a morning;" both done in full voice. After each, there evoked a breathless silence followed by a burst of applause.

Mr. Parham and Mr. Rhodes were summoned to share in the ovation to Mr. Hayes.

NEGRO FOLK SONGS GO TO WASHINGTON

Library Of Congress Will Preserve Old Timers

TUSCALOOSA, Oct. 27.—(Special)—Tom Ledbetter, negro musician rescued from a Louisiana chain-gang, and John A. Lomax, representative of the Library of Congress, reached the University of Alabama this week—in their Southwide quest for old negro folk songs and ballads.

As they travel, Mr. Lomax is listening for original Spirituals and "work songs," which come straight from the soil and which are being handed down through the years. He lugs a recorder on the trip, so he can make discs of the discovered songs, to be filed in the Library of Congress.

Ledbetter, guitar player and composer who "makes up his songs as he goes," was in a chain-gang when Mr. Lomax heard him. Ledbetter composed a song asking for pardon. Mr. Lomax recorded it and played it before the governor of Louisiana. Ledbetter got the pardon.

From the university Mr. Lomax planned to go to Tuskegee institute, but he did not expect to find true folksong there. Educated negroes don't seem to keep up their pride in the old songs, he says.

New York Times

OCT 18 1934

ON THE TRAIL OF J...

It Appears That Arabs, Spaniards and Indians Also Had a Word for It.

To the Editor of The New York Times:

Every student of words will be glad to know that Professor Harold Bender of Princeton has succeeded in tracking down the origin of the word "jazz" after three years of labor. We are told he found it to have come from the west coast of Africa; but it will prove somewhat of a shock to owners of the New International Dictionary to find that this work tells us the term comes from "Creole jazz, to speed up, applied to syncopated music, of Am. Negro, and prob. African origin." This creates the impression that the word is of Creole origin, and that it is applied to the syncopated music of the American Negro probably of African origin, yet THE TIMES dispatch reported it to have come from the west coast of Africa. Lafcadio Hearn traced this word to the African Gold Coast, and he died in 1904, which is thirty years ago, and F. P. Vreeland traced it to the Africans, Indians and the Spaniards for THE NEW YORK TIMES in 1917.

If one accepts the African source as correct, it may do no harm to point out that in Arabic "jaz" is vitriol; that one who allures or attracts is "jazib," and, by extension, "jazibiyah" means "charm, grace, beauty and loveliness; also, the power of attraction."

It may not be amiss to cite the fact that in Hausa, an African language that resembles Arabic, "jaiza" is used to designate "the rumbling noise of distant drums, or a murmuring as of discontented persons." In Arabic, "jaza" signifies "compensation or reward; also complaint or lamentation." Arabic "jazb" connotes "allurement or attraction." In Hindustani, "jazba" expresses "violent desire."

Now, in view of the fact that the Arabs have always been known as great slave traders, is it not within the bounds of possibility 'that the term which is now labeled as Creole ough to be labeled Arabic?

FRANK H. VIZETELLY.

New York, Oct. 16, 1934.

New York Evening Post

OCT 16 1934

My Dear Watson—And the Dictionary

Words, like fossils, hold the history of times past, and the study of their origin throws much light on those who used them.

The *Princeton Alumni Weekly* tells the story of some typical "word hunts" by Professor Bender and a staff of eleven associates in tracking many new words to their lair for the new edition of Webster's.

In the story of the word "jazz" is summed up the whole history of the Negro in America. Its origin was found to be on the West Coast of Africa whence slaves were imported to Colonial America. From African jungle to American night club.

The word "tennis" provided an adventurous story. The word, it was discovered, was brought back to Europe by the Crusaders and came from Tinnis, a town of lower Egypt, famous for a cloth from which the medieval "ancestor" of the modern tennis ball was made.

3,000 Hear First 'Folk Symphony' By Negro Writer

PHILADELPHIA, Nov. 15.—(AP)—A rhythm of enthusiastic applause of 3,000 young people who heard the world's premiere of his "Negro Folk Symphony" is something of a reward today to William L. Dawson for the days when he was merely a bootblack.

The symphony, depicting in music the life, history and soul longing of the negro, was given its debut by the Philadelphia orchestra under Conductor Leopold Stokowski last night at one of a series of youth concerts.

The composer, director of the Tuskegee Institute's school of music, was present to take four bows after witnessing the triumph of his symphony he had created to prove that one could be written by a negro from the folk songs handed down from mother to child.

The symphony, which Stokowski terms a "distinct achievement in the development of American music," will be played for adults at concerts here tomorrow and Saturday nights and repeated in New York's Carnegie Hall next Tuesday.

Opening with the haunting strains of music symbolic of the link uniting the negro to Africa, the symphony swept into the second movement on three notes from the gong, suggestive of the trinity guiding the destiny of man.

As the strings depicted the monotonous background of slavery, the lash of the whip and torturing labor, the English horn uttered the hopes and longings of the race.

From a soft theme in the strings, the third movement picked up a second theme from the spiritual, "Hallelujah, Lord, I Been Down Into The Sea" and the soul of the negro cried out in clarinet, oboe, flute and horn as the full orchestra climbed to a climax and crashed to a close.

Music-1934.

Mundy Makes Musical History In Two Years at World's Fair

Writer Reviews Record of Noted Choirmaster

By HESTER PRYNN

As the second season of A Century of Progress comes to a close, the question arises "What were some of the outstanding achievements of the race there"? During their two-year engagement at A Century of Progress the Mundy Choristers-Jubilee Singers under the baton of James A. Mundy gave one hundred concerts.

This group was organized in the fall of 1928 (At which time it also carried the name of the accompanist, Miss Marie J. Brooks.) In the spring of 1929 the Mundy-Brooks Chorus gave a program over station WLS during a drive which was being conducted for the benefit of A Century of Progress.

After that engagement Mr. Mundy busied himself arranging the spirituals and adding to the repertory of his organization until the spring of 1932. It was at this time, that Col. J. H. Randolph, Hugh Donaldson, Nahum Brascher, Harry Pace, Mrs. George Cleveland Hall and others engaged Mr. Mundy and his singers to give a concert at the Hall of Science, in a pre-view of A Century of Progress arranged in honor of the delegates to the Republican National Convention.

FIRST APPEARED IN JUNE 1933

It was this gala performance that practically determined Mr. Mundy's engagement at A Century of Progress for the season of 1933. The Mundy Choristers made their first appearance on June 5th. They served without compensation with the understanding if their program "went over," they would be hired. The rest of the story is history. James A. Mundy immediately became the highest ranking executive of his race, on the staff of A Century of Progress.

He was supplied with a large assembly room in the Hall of Science, which was equipped with a piano, desk and other office accessories.

During the season of 1933, he presented several of Chicago's outstanding choral organizations to patrons of the World's Fair. Also choirs, choruses and quartets from Saint Louis, Indianapaolis, Nashville, Wilberforce university, Louisville, Gary, Ind., and Evanston. Ill. The most spectacular and stupendous event, however, was The Chicago Defender's Queens' night at which time Mr. Mundy presented President Rufus C. Dawes to the huge throng.

FAMOUS PEOPLE PRESENTED

Hon. Robert S. Abbott, President Hale of Tennessee State college, Mme. Florence Cole Talbert, Maj. N. Clark Smith, W. C. Handy, Mrs. Jardine, president National Federated Music clubs, Mrs. Louis Yager, Mrs. Maude Roberts George, president N.A.N.M., and President Wright of Wilberforce university have been honored guests of the Mundy choristers-Jubilee Singers and have been presented to their audiences.

Outstanding musicians who functioned and cooperated with James A. Mundy and his singers are as follows: George R. Garner, Jr., J. Wesley Jones, director of Metropolitan choir; William Henry Smith, director of Olivet choir; William Myricks, director of the Federal Glee club; Gertrude Smith Jackson, director of Imperial Opera company; J. Roy Terry, Central Baptist choir, St. Louis, Mo.; Miss Marie J. Brooks, Tennessee State college chorus; Professor Sanders, Gary, Ind., High school band; Tennyson Butler, Artie Mathews, Cincinnati, Ohio, and Mrs. Cardwell Dawson, Pittsburgh, Pennsylvania.

Chicago's greatest parade of Race musicians was held July 14, 1933, under the direction of the famous World Fair singers and their leader, Congressman DePriest, Senator Roberts and Alderman Jackson led the parade. It ended with a grand concert in the court of the Hall of Science.

On Thursday, July 19, 1934, the Mundy Choristers-Jubilee Singers were the official chorus on the Indiana Day program. Governor McNutt delivered the address and commended the singers for their brilliant renditions.

Mr. Mundy is quite happy over the wonderful cooperation given him by Mrs. Cleo Dickerson Ball, his most efficient accompanist: Claire Malone, dramatic soprano also has an enviable record for one hundred per cent cooperation as soloist. She always acquitted herself nobly, regardless of the vocal assignment. Mary Johnson, soprano; Claude Burnaugh, baritone; Joseph Vinyard, baritone, and Albert Yarborough, tenor, are also mentioned for their loyalty and efficiency.

"The Lord's Prayer" and "Kentucky For Me" composed by Josephine Forsyth, Cleveland, Ohio "Baby Bunting Lullaby" by B. Bristow Owsley, prominent official of the Swift company, and "Won't Need My Cabin Any Mo'" by Howard Smith, principal, Chicago Junior Teachers' college, had their premier renditions at A Century of Progress by the Mundy Choristers-Jubilee Singers.

The chorus members vied with each other in loyalty, punctuality and deportment for the good of all concerned.

The drama of A Century of Progress was the light from the star Arcturus making its way over a period of forty years and functioning at the opening of the World's Fair. Similar to this is the forty years' journey of James A. Mundy from his home in Marysville, Ky., where as a baby boy he heard his mother talk about the fair of 1893, to the city of Chicago, where after much preparation, many discouragements and with unswerving perseverance he became the Race's most outstanding personality at A Century of Progress during the seasons of 1933 and 1934.

If the management reserved it for Arcturus to open A Century of Progress in 1933 they assigned the role of closing the 1934 fair to James A. Mundy and his Choristers-Jubilee Singers.

The following letters will attest to the high esteem in which the Mundy singers are held by fair officials:

A CENTURY OF PROGRESS
Administration Bldg.,
Chicago

Rufus C. Dawes, Oct. 18, 1934
President

Mr. James A. Mundy,
5724 South Parkway,
Chicago

Dear Mr. Mundy:

At the conclusion of the second year of A Century of Progress, I congratulate you and your group of Mundy Singers upon their performance on the Exposition grounds.

I sincerely hope, as I truly believe, that this participation on your part will add to the prestige of yourself and your organization.

With best wishes, I am

Yours very truly,
RUFUS C. DAWES,
President

Mr. James A. Mundy,
5724 South Parkway,
Chicago, Illinois
Dear Mr. Mundy:

On behalf of A Century of Progress and the Events Division in particular, I wish to extend to you, the Mundy Jubilee Singers and the Mundy Cotton Pickers this letter of appreciation for the splendid manner in which you have rendered your programs at our Exposition during the season of 1934.

We have received numerous commendations from our patrons concerning the unusual artistic worth of your renditions, as set forth by your fine soloists and well-balanced choral ensemble.

Very truly yours,
A CENTURY OF PROGRESS
C. W. Farrier,
Asst. to the General Manager
in charge of Events.

Mr. Mundy acknowledges with a feeling of gratitude the many courtesies shown him and his singers by Conrad M. Seagraves, Adam Beckley and A. G. Eliel. He also wishes to thank Col. Davis and the management of the Fair for the privilege of representing his Race in music during the past two years.

RALEIGH, N. C.
NEWS OBSERVER
OCT 18 1934

Jazz

After a search of three years Professor Harold H. Bender, head of the Department of Oriental Language of Princeton University, has tracked down the origin of the word jazz for Webster's New International Dictionary. He had to write more than 100 letters seeking information on the word, but at last he found it. It is not derived, as some have held after a persistent legend from "Chas," the name of a mythological Negro orchestra leader in New Orleans, but from a good old West African word which was imported along with slaves to colonial America. It became incorporated later in the Creole patios where it meant, very properly, "hurry up." It still means in that

STATE NEGRO CHOIRS WILL COMPETE HERE

Post

White Persons Are Invited To Attend Contest

11-26-34

Leading negro church choirs of Alabama will compete with 15 picked Birmingham negro choirs in a singing convention in Municipal auditorium Dec. 5 and 6, it was announced Monday (Birmingham Ala.) by I. H. Rhone, secretary of the Negro Musical Assn., which is sponsoring the convention, said choirs from Montgomery, Mobile, Tuscaloosa, Florence, Gadsden, Talladega, Selma and Anniston would participate.

Assisting in arrangements for the convention are Rev. R. A. Goodgame, pastor of the Sixteenth Street Baptist church, and Rev. T. D. Driver, pastor of St. John's M. E. church for negroes.

Five judges will pick the winning choir. Negro spirituals will predominate on the program. White persons are invited to the singing.

CHARLESTON, W. VA.
MAIL
OCT 27 1934

The Trail of Jazz

Hardly less interesting than delving into the origin of jazz music itself, long the popular pastime of modern musicians and critics of modern music, are the efforts that have been going on for years to find where the word "jazz" came from.

Thus every student of words as well as every follower of modern music will read with interest that Professor Herold Bender of Princeton university has succeeded, after three years of labor, in tracing the origin of the word to the west coast of Africa. It will be of interest but it may also be confusing to owners of the New International Dictionary which tells us the term comes from "Creole jazz.

to speed up, applied to syncopated music, of Am. Negro, and probably African origin." This creates the impression that the word is of Creole origin, and that it is applied to the syncopated music of the American Negro probably of African origin.

Lafcadio Hearn traced this word to the African Gold Coast, and he died in 1904, which is 30 years ago, and F. P. Vreeland traced it to the Africans, Indians and the Spaniards for *The New York Times* in 1917.

If one accepts the African source as correct, it may do no harm to point out that in Arabic "jaz" is vitriol; that one who allures or attracts is "jazib," and, by extension, "jazibiyah" means "charm, grace, beauty and loveliness; also, the power of attraction."

It may not be amiss to cite the fact that in Hausa, an African language that resembles Arabic, "jaiza" is used to designate "the rumbling noise of distant drums, or a murmuring as of discontented persons." In Arabic, "jaza" signifies "compensation or reward; also, complaint or lamentation." Arabic "jazb" connotes "allurement or attraction." In Hindustani, "jazba" expresses "violent desire."

Now, in view of the fact that the Arabs have always been known as great slave traders, is it not within the bounds of possibility that the term which is now labeled as Creole ought to be labeled Arabic?

Roland Hayes Out of Symphony Hall Management

Great Tenor's Recital in Jordan Hall Under Aaron Richmond.

PROGRAM INCLUDES THREE DUNBAR SONGS

Music by William Rhodes, Boston Composer.

BOSTON.—Roland Hayes, distinguished tenor, whose natural habitat in years gone by has been the Symphony Hall, appeared in a recital, Wednesday, before an audience which crowded the smaller Jordan Hall, one of the first of the artists to appear in Aaron Richmond's "celebrities series" of the present season.

Mr. Hayes's appearance, after an absence of nearly two years, was the only one of the year as he is about to begin an extended concert tour of the country.

The tenor sang songs of Mozart, the younger Bach, Schubert, Duparc, Ravel, the Russian writers Krein and Taneieff, and a suit of poems by Paul Laurence Dunbar set to music by William Rhodes, a young local composer. The songs were: "The Garrett," "Little Brown Baby," and "When Malindy Sings." The music was composed on African and conventional rhythmic idioms by Mr. Rhodes who was also enthusiastically received.

Sings in Russian

The Dunbar suite another song, "Nish tvoi lik," sung in Russian, were given their first performance. Spirituals were sprinkled throughout the extra numbers of the program and also used in closing.

The accompanist of the singer was Percival Parham, his regular companion on the concert stage.

Rhodes, the composer is a native of Greensboro, N.C., and has studied composition under Frederick S. Converse, composer, and Warren Story Smith, teacher and music critic. He studied at the New England Conservatory of Music. In 1932, he was awarded one of the Edincott prizes in composition, and in 1933 was awarded one of the Edwin P. Brown prizes.

Messrs. Rhodes and Hayes are trying to make a lasting memorial to Paul Laurence Dunbar by setting his poems to music. The composer stated that the songs were written a few lines at a time. Mr. Hayes would sing them, and by his interpretation bring out certain feelings and rhythm.

Dark on Change

Mr. Richmond, when questioned, declared that he did not know why Mr. Hayes had left the management of Symphony Hall although they had been friends for many years. Mr. Richmond further said that he accompanied the singer on his first concert tour, but that the stress of business was too great for him to continue.

NEGRO SINGERS WILL MEET HERE DEC. 5-6

Music From State Convention To Be Brdoacast

Negro choirs from all sections of Alabama will gather in Birmingham Dec. 5 and 6 for the first state-wide negro singing contest to be held at the municipal auditorium, it was announced today.

The contest has been arranged by Birmingham negro teachers and will be broadcast over a Birmingham radio station through the courtesy of Pizitz department store. Approximately 2,000 seats will be reserved for white people.

The Premiere Of The First "Negro Folk Symphony"

There is nation-wide musical interest in the premiere of the first "Negro folk symphony," which is to be performed Friday by the Philadelphia Orchestra under Leopold Stokowski and is to be broadcast over radio. The event is of particular interest to Alabama, however, because of the fact that the composition is the work of William L. Dawson, the distinguished Negro musician of Tuskegee Institute, who is an Alabamian not only by reason of his connection with that school, but also by birth, being a native of Anniston.

Dawson's symphony, which he says "grew out of the cotton fields of Alabama," having been conceived while he "wandered through the woods and fields," is spoken of by Mr. Stokowski as "an important step in the development of music which truly represents and expresses the spirit and rhythm and life of our country."

Dawson is widely known as the leader of the Tuskegee Institute choir. He has written numerous compositions for voice, some of which Birmingham has had the pleasure of hearing. Alabamians will look forward to the performance of his first symphony with genuine interest.

AN A[illegible]CAN BALLAD.

Two schola[illegible]oung men have just published a b[illegible] on the American ballads, which in[illegible]entally includes many songs gleaned [illegible]om Negro inmates of Southern jails.

Many critics credit the Southern Negro with being the most potent originator of strictly "American" folk songs. Next to the Negroes, perhaps the Southern whites of the hill country give more original folk songs to posterity than any other group. And the underworld also supplies ballads of an especial American flavor. The cowboys have "made up" hundreds of lengthy songs which hardly ever find their way into print and the railroading fraternity—and professional hoboes — have lent noteworthy singing matter to the people.

The immortal "Casey Jones" (who, by the way, really was named Jimmy), perhaps is the most widely-known of the so-called American ballads. Few persons can tell who was the Fourth Vice-President of the United States, but anyone can supply the name of the man who "was scalded to death by the steam."

The most popular of American ballads in all sections of the country, however, seems to be the story of a certain wayward barroom Lothario who done a certain young lady wrong.

A writer in The New York Times attempts to trace the history of "Frankie and Johnny."

Erudite historians are certain of only one thing: the two principals of the ballad lived in the rowdy Middle West and the gentleman in the case, discovered philandering, was shot to death.

Early versions of the ballad (of which there are almost as many verses as in the history and adventures of a French lady made famous in song by the A. E. F.) identify the woman as Alice, Nellie, Hattie and Georgia and Frankie, and describes her boy friend as "Albert."

It was about in 1912 that the words of "Frankie and Johnnie" were held in check, and possibly purified, by sober type.

In Bronx flats, in the Louisiana swamps, in the Maine hills, in night clubs, and on the West Coast most songsters, aided by a stringed instrument, render it "Frankie and Johnny were lovers," and "She killed that man that done her wrong."

But the actual case history varies, according to the nativity and the age, or sophistication of the singers.

Like all true ballads, "Frankie and Johnny" was reared, so to speak, in the same haphazard manner as Topsy.

Students of music, letters and psychology have debated as to the real reason for the popularity of this song, which deals with a theme that is about as old as Adam's grandson.

The case of Frankie and Johnny does not warrant the popularity. The words of the ballad, while flavored with local color, are not especially catchy.

Scholars interested in the subject, however, may begin to gain more headway when they consider the fact that few ballads, indeed, ever are stirring in print. That must mean that it is not the words or the theme of folk songs that keep them alive—and growing—but the tune, the rythm.

Music-1934

Birmingham, Ala., Age-Herald
Janaury 2, 1934

Spirituals

"Dr. Jackson destroys once and for all the absurd romanticization that Negro spirituals developed independently of white music, that the only truly artistic music ever produced in this country came over, in germinal form, with the Negro in the slave ship. The camp-meeting song was a free adaptation of the sacred hymn, and the Negro spiritual in its turn was an even freer adaptation of the camp-meeting song."

This is from E. W. Parks' review in The Sewanee Review of George Pullen Jackson's "White Spirituals of the Southern Uplands." There is such a thing as the white spiritual, it seems, with its own loose technique, which became by a process of devolution a Negro spiritual. Dr. Jackson illustrates his contention by giving the different steps from Wesley's "He Comes," to the Negro spiritual, "Roll Jordan Roll."

And that means that "we must change our theory of the origin of the Negro spiritual. These songs do not lose in value, but they do become a natural and integral part of American life. The spirituals, black and white, are as native to this country as the camp meeting, and the real origin of each is bedded deep in English Protestantism."

But whatever change must be registered in our conception of the origin of the Negro spiritual, and however indigenously American it comes to appear, the fact remains that it is some quality contributed by the Negro which gives it a special appeal and beauty. He did not bring it over with him on the slave ship, but he did shape it when he was a slave.

TWO NEGRO MUSICIANS TO APPEAR IN RECITAL

Atlanta will have its first opportunity to hear two young negro musicians who are rapidly gaining a national reputation when R. Nathaniel Duncan, baritone, and William L. Allen, pianist, will appear in recital at Sale hall, Morehouse College campus at 8 o'clock Friday night, January 26. The concert is sponsored by the student body of Morehouse College.

Both the artists are instructors in the school of music of Howard University. Each has studied in leading American conservatories, and has been highly successful in his concert work. Duncan, a graduate of Butler College and Columbia University, is a coaching student of Frank Bibb, of the Peabody Conservatory of Music, Baltimore, Maryland. Allen was graduated from the Oberlin Conservatory of Music and the Institute of Musical Art, New York city, where he was a scholarship student with James Friskin.

Seats for the concert may be reserved in advance by telephoning Main 5435.

America Has Seen Wrong African Types, Thinks AFRO Editor

By RALPH MATTHEWS

Has Harlem really captured the spirit of the jungle or is the jazz music which comes almost solely from the upper Manhattan hot spots, along with the frenzied dancing which has swept the country, merely a hybrid combination of contortions and tunes?

William N. Jones, managing editor of the AFRO-AMERICAN, who has recently returned from a trip to the interior of Liberia, believes that the jazz of sepia musicians and the bumping of hotcha lassies in the American night clubs which is palmed off as being of African origin, would be just as strange and foreign to the natives of the dark continent as many of their ceremonial dances would be to us.

Instead of finding the almost unintelligible din of brass and reed instrumentation which identifies most colored orchestras over here, Mr. Jones declares that the thing that impressed him most in Liberia was the unadulterated rhythm of their music and the beauty of their dances.

Liberia boasts of no theatre of its own, he declared, as we know the theatre over here, but they do find a sort of artistic outlet in their tableaux and pageantry which would put our most pretentious efforts at colorful Broadway shows to shame.

Would Import Girls.

Mr. Jones, as a result of his expedition, is organizing a movement to bring closer together the black peoples of the two continents and a part of his plan includes the introduction into America of a troupe of pure Gri-Gri girls, native dancers of the bush, who are among the most beautiful specimens of femininity to be found anywhere in the world. The Liberian officials even forbade the making of photographs of these girls.

Of course, Mr. Jones explains, when measured by the yardstick of Broadway, which since the establishment of the Negro actor on the gay white way has exalted the mulattoes as the criterion of Negro beauty, this statement may be debatable, but when it comes to beauty of form and figure which only virginity and vigorous health can produce, the Liberian lassies can put their American sisters in the shade.

Wrong Types Shown.

The trouble has been, he declares, that in the past only the worst specimens of African womanhood have been exploited in America. Recently the Ringling Brothers circus imported a troupe of duck-billed Ubangi women to America and displayed them as typical natives. These people, he claims, are freaks and compare in no way with the beautiful women to be found both in the Monrovian section and in the hinterland of Liberia.

The Gri-Gri girls are reared in the bush schools and are protected by practice and tradition until they reach the point of maturity. Until this type of dancers are brought to America the true spirit of the jungle will never be properly interpreted, he believes.

No American-born group of musicians were ever able to adequately duplicate the rhythms of the Ashanti drummers who became the sensation of the Chicago World's Fair last summer. Basically the dances and music of Harlem may be of African origin, Mr. Jones concedes, but much of the vitality and natural beauty of both have been lost because the creators are too far removed from the land of their nativity and their products have been tempered by the influence of the cotton field and levee through which the group has passed during the years that have brought us up from Jamestown.

HAYES REFUSES TO INSULT RACE IN MOVIE

Deletes Objectionable Script; Hollywood Balks. 1-26-34

QUIT SYMPHONY ORCHESTRA TOO

No Longer Managed by Concert Company.

Roland Hayes Hurt in Accident

SEATTLE, Wash.—While riding in a taxicab here Saturday night, Roland Hayes was injured when the cab and a private car collided.

Taken to Providence Hospital, it was found that the tenor sustained shoulder bruises and shock. He was discharged Monday.

Forced by his injuries to cancel a concert at Bellingham, he was expected to be able to sing Thursday night at the University of Washington.

LOS ANGELES, Cal.—(ANP)—Because Hollywood producers refused to produce the picture of his life on a high scale and sought to inject commercial exploitation angles which would reflect on his race, Roland Hayes, noted tenor, will not make a film it was learned.

Mr. Hayes is on the coast after cancelling his contracts and severing his relationship with the Boston symphony orchestra concert company under whose management he has been for many years.

Blue Pencil Script

Mr. Hayes's notion was to have a story of his life written and a motion picture adapted to it. The matter was taken up with influential persons and the story was written. All his life, the singer had been saving detailed records gathered on the road from cabin to palace. Voluminous records were woven into a story.

Then came the motion picture adaptation. The lords of the screen world are white. They have white notions. They cater to whites and white notions. Their pursuits are commercial which means that their products must be built to make money.

Mr. Hayes hoped that a motion picture of his life might create greater appreciation for his people. The angles of his story most important to Mr. Hayes and the motion picture producers dubbed propaganda.

The studios paramount to the producers, Mr. Hayes called commercial. He blue-penciled them and the producers blue-penciled what Hayes wanted. In spite of all the work that has been done, there probably will not be a motion picture of the life of Hayes, although the producers would make a picture if they were permitted to commercialize it as they think necessary.

Mr. Hayes is out here in the west singing. Maybe he will go east, maybe not. He has surrendered his contracts and would proudly build over again, perfect his own organizations. Friends have helped him on the coast. But will a coast organization have the influence to place him in the great concert halls of the east and the middle west? One cannot say.

In Recital

Mr. Hayes sang recently in San Francisco. One writter, describing the singer, wrote: "He is a slight man with a frequent smile, but the most striking thing about him is the driving force of a mind that cuts through superficialties."

Critized by Race

In his travels in the United States, Negroes have frequently criticized Mr. Hayes because he sang in places where members of his race were segregated. They thought that, out of love for his race, he should have refused to sing. When he sang, they declared that he did not love his race.

What will these critics think when they learn that "love of race" is forcing Mr. Hayes to turn his back upon the kind of fame he has won—that he would forsake the fame and fortune that has been his, to step back and join hands with his sunkissed brothers?

He is no longer under management of the Boston Symphony Orchestra Concert company from which he received his big bookings. Why? The Boston management will say the fault is Hayes's. It probably is, more probably it is the fault of Mr. Hayes's love of his race.

Forgotten Past

In San Francisco he said:

"We (Negroes) have forgotten our beginnings. There will be no great Negro art until someone goes back to find them. It will be hard to find those beginnings. We are far from the African jungles now, our education is the same as anyone else's, and our true folk music is almost lost. Our music has no angles—it flows—and the sharp syncopation most people rend into it doesn't belong there at all. It's as ridiculous to me to hear a spiritual 'jazzed' as it would be to white people to hear a Bach mass played like an Irish jig."

Opposed to Jazz

Reading those words, you suspect that Hayes is instinctively opposed to what whites expect of Negroes and of some "arty" schools of thought among Negroes. It is deducible that the great tenor might have had notions opposed to those of the Bos-

...symphony management.
...Hayes's major disappointment of ...lifetime occurred in 1933. From a ...ave cabin, he had risen to sing ...the palaces of the world. The ...istry of his singing had created ...for him a new world in which the ...bjects were the cultured people of ...ll races and nations and he was ...ung. Said he to himself:

"As these people pay tribute to ...e, why should they not help my ...brothers in bondage?

This desire culminated in his ef...forts to make a classical movie de...picting the struggles of the Negro ...artist using his own experiences as ...a basis for his story, but white Hol...lywood would not tolerate such an ...exalted picturization of his race. So ...Mr. Hayes's plans have been tem...porarily set aside.

Hartsville, S. C. Messenger
January 18, 1934

PRESS COMMENT

PRESERVING NEGRO SONGS

American negroes have contributed many songs to the music of this country that have delighted the white race as well as their own. Many spirituals have been sung in the cities and towns of every state and they have crossed the seas, pleasing music lovers in foreign lands as they have in the United States.

Fearing that many of these old songs might pass away with the older generation of negroes the Library of Congress appointed Dr. John A. Lomax, gatherer of songs and ballads for that institution, to devote special attention to the collecting of negro music. Some days ago Dr. Lomax told the Modern Language Association of America that he had succeeded in collecting some 200 of these songs, and in order to do so he and his son had traveled 10,000 miles in the southern states during the last year, visiting prison camps, plantations, public works, and other places where these unknown songs might be found.

Records were made with a special device which could be set up to catch tunes and words whenever the singers could be induced to sing. The melodies Dr. Lomax has obtained are different from the spirituals in that they represent the every day work life of the negroes. He believes that many will be as popular as the spirituals.

White people of the South who have heard many of these work songs sung by the hands on the farm, the servants in the kitchens and yards, the workers on railroads, woodshoppers and teamsters will hope that the finds of Dr. Lomax may prove all that he expects.—Spartanburg Herald.

BIRMINGHAM, ALA.
AGE HERALD
JAN 2 1934

2-9-34

Spirituals

"Dr. Jackson destroys once and for all the absurd romanticization that Negro spirituals developed independently of white music, that the only truly artistic music ever produced in this country came over, in germinal form, with the Negro in the slave ship. The camp-meeting song was a free adaptation of the sacred hymn, and the Negro spiritual in its turn was an even freer adaptation of the camp-meeting song."

This is from E. W. Parks' review in The Sewanee Review of George Pullen Jackson's "White Spirituals of the Southern Uplands." There is such a thing as the white spiritual, it seems, with its own loose technique, which became by a process of devolution a Negro spiritual. Dr. Jackson illustrates his contention by giving the different steps from Wesley's "He Comes," to the Negro spiritual, "Roll Jordan Roll."

And that means that "we must change our theory of the origin of the Negro spiritual. These songs do not lose in value, but they do become a natural and integral part of American life. The spirituals, black and white, are as native to this country as the camp meeting, and the real origin of each is bedded deep in English Protestantism."

But whatever change must be registered in our conception of the origin of the Negro spiritual, and however indigenously American it comes to appear, the fact remains that it is some quality contributed by the Negro which gives it a special appeal and beauty. He did not bring it over with him on the slave ship, but he did shape it when he was a slave.

Negress to Sing At White House

WASHINGTON, Feb. 5. (AP)—[illegible] Evans, a Negro singer of this city who won fame abroad, has been invited by Mrs. Roosevelt to sing at a White House luncheon Friday, when Miss Mary Dewson, head of the woman's division of the Democratic National committee, will be guest of honor.

Spirituals Not Sung Right By Negroes, Says Gershwin

By LUCILE BLUFORD

George Gershwin thinks that Negro singers don't "do right by their spirituals." The popular American composer and pianist who appeared in concert at Convention hall last Sunday, believes that most Negro singers lose the effectiveness of the spirituals by striving for "too much perfection and technical excellence."

"This is wrong," the composer of 'Rhapsody in Blue' argued from his breakfast table in his suite in the Muehlebach hotel where he was interviewed an hour before his concert.

"When correctly sung, he said, "the Negro spiritual is the most impressive and effective, but Negro singers who should do the folk song better than anybody else fail to get the most out of them. They don't retain that 'earthly,' 'low down' quality that the Negro peasants who originated the songs had."

"Not even Paul Robeson?" he was asked.

"No, not even Robeson," the composer said flatly. "Even in Robeson, whom I admire very much, I notice this musical technique that he has acquired from his extensive training cropping up in his spirituals to spoil their effectiveness, their innate beauty. Roland Hayes' rendition of spirituals is far worse."

"You mean to say that there is no Negro possessed with the art of retaining the color, preserving the color of the songs originated by his slave fathers?"

"Why, no," the composer retorted, "I don't say that, but there are very few. Jules Bledsoe retains this 'earthly' feeling better than any other Negro singer, I believe. And he has this so-call technique, too," he added with a smile across his face which bore marks of his Russian-Jewish ancestry.

"I think the trouble is," Mr. Gershwin continued, "that the Negro singer tries to imitate the white man and he white man's technique. That's all right when he is singing arias and the classical numbers, but when he sings the spirituals all this other should be forgotten. If these singers would put themselves in the places of the Negro slaves and get the feeling of those peasants in their song, then they could make the spirituals the most effective music on earth."

Mr. Gershwin says that while the Negro singer is trying to imitate the white man, the white singer is coming in and taking the spirituals which rightly belongs to the Negro.

Some white singers do the spiritual very well, too, he said. "Listen to James Melton in this afternoon's concert," he said. "Note with what feeling he sings. He gets low down and earthly when he sings the plantation songs. He slurs his notes just like the old slaves used to do as they sang in the cotton fields."

Melton, tenor, who assisted Mr. Gershwin in his concert, sang two spirituals on the program, "Sometimes I Feel Like a Motherless Child" and "Gwine to Heb'n."

Mr. Gershwin, who has probably written more popular songs than any other one man in America, has always been interested in Negro music and drama, he said. He feels that his native music, the Russian, and the Negro spirituals have something in common. He feels that the Negro, better than any other race, understands and appreciates his music, which may be termed "classics jazzed up."

The composer of "Strike Up the Band," "Little Liza Jane," "Delicious," "Rhapsody in Blue," "An American in Paris," "Swanee," "Do It Again," and the writer of all music used in the George White Scandals plans within the next year to write an opera based on the play "Porgy" by Dubose Heywood.

This will be his first full-length opera and he believes it will take him an entire year to write it. "It's a big job," he says. "I have been interested in 'Porgy' ever since it first appeared as a novel. I have thought of musical sets for it and have thought of writing the opera for sometime."

He plans to have the opera finished by 1935 when it will be presented in New York by the Theater Guild which also presented the play of the same name.

"Who will have the principal role in the opera? A Negro?" he was asked.

"Well, we're thinking seriously of offering it to Paul Robeson," he said. I am anxious to see how he handled the spirituals in the screen version of 'Emperor Jones.'"

He expressed disappointment when told that he missed the showing of the O'Neill play here by one day.

"Mr. Heyward, the author, wants a Negro to play the leading part, but Al Jolson is making a strong bid for the job," he disclosed. "While Jolson would give an artistic portrayal," the composer continued, "Mr. Heyward believes that the cast should be kept all-Negro."

Gershwin says that the opera will contain new and original spirituals. "The spirituals will be new," he says, "but the feeling of the old ones will be kept."

He said that he will write the music while his brother, Ira, will compose the lyrics. His brother writes the words to all of his songs, he says.

Gershwin began his musical career when he was 12 years old when "we got our first piano." His first job in the show world was obtained for him by Will Vodery, well known Negro orchestra leader and arranger, "one of my best friends and the first person to notice that I had talent," as he put it.

Vodery obained a job for Gershwin playing at rehearsals for a musical comedy.

"Some of my best friends are Negroes. Perhaps that is why I am so interested in writing "Porgy" as an opera."

Nashville, Tenn. Banner
June 29, 1934

Beale Street Blues Music Banned When Residents Complain

Memphis, Tenn., June 29 — (AP) — "Blues" music has received a major blow in Memphis, where W. C. Handy, the Negro band leader, gave it a start on Beale Street years ago.

The moaning of trombones and the tooting of cornets has so annoyed suburban residents that Police Commissioner Clifford Davis has said he will have no more of it at the barbecue or hot dog stands.

He ordered officers to pick up all Negro bands playing at outdoor food service places and charge them with disorderly conduct.

The bands formerly were allowed to play as late as 10:30 p. m. in front of some of the places. Some of them "fudged", and this privilege has been denied.

Commissioner Davis went out to survey the situation last night, but said he was too late, as the music period was over at suspected places. "I intended," he said, "to round up the noisy fellows and put them in a patrol wagon."

Music - 1934

11 of 14 Numbers on Program Were Written by Him

Burleigh Won't Talk for AFRO Except to Say 40 Years of Singing Haven't Tired Him Out. Fifty Years Ago He Stood in Snow to Hear Great Composers Sing. Friendly White Gave Him Doorman's Job So He Could Come Inside.

5-19-34

By G. JAMES FLEMING

NEW YORK.—The little boy who stood in snow knee-deep half a century ago in order to hear the voice of a great artist singing inside a house he could not enter will himself cause hundreds to stand, and many more to be turned away, when he sings Sunday in a service of spirituals in his honor.

The little boy of 50 years ago is Dr. Harry Thacker Burleigh of today—soloist at fashionable St. George's Episcopal Church, Stuyvesant Square at 16th Street; a composer who ranks among the most eminent in the land; a responsible editor of music for the international firm of G. Ricordi and Company, and an interpreter and defender of the heart songs of his race.

Dr. Burleigh preferred not talking about himself and his plans for the future until after the service, which will be held at 4:30 p.m., at St George's but he is sure that he is not tired of singing and that he will continue arranging spirituals and composing as long as life and strength are with him.

Has 250 Compositions

He has already over 250 compositions to his credit, some of them favorites in countries all over the world, and this year he is celebrating his fortieth year as soloist with the church which has numbered among its members the J. Pierpont Morgan, Seth Low and Henry Bacon families. Besides, since 1900, he has also been soloist with the richest Jewish synagogue in America. Temple Emanu-el, 1 East 65th Street.

His voice is heard every week in these choirs, but he is especially known for his connection with St. George's. Here on Palm Sunday, he sang "The Palms," for the 40th time, and here since May, 1894 he has been one of the most beloved members of the church.

Born in Erie

Harry T. Burleigh was born in Erie, Pa., December 2, 1866, the grandson of Hamilton Walters, an ex-slave who, while en route to Canada and freedom, decided to stop in the Pennsylvania town and, although blind, went in business as a presser and was also the town crier.

Mr. Burleigh's father died while the children were still young, and both the children and the mother went to work. Mrs. Burleigh was college-bred, but could not teach in the Erie public school because she was colored, but when she had to work to support her children, she was hired as the janitress of P.S. 1.

Harry Cleaned Blackboards

Harry helped his mother clean blackboards, and dust desks, and later, at 12 years of age, he and his brother took the job lighting and putting out street lights in Ward 1. He also delivered newspapers, worked on boats in Buffalo and sang in both Jewish and Gentile houses of worship in Erie.

The young Burleigh was always musical. He himself does not remember just when he began singing, but he has never forgotten how his mother would tell him when her employers—the Russells—would have singers visiting, and how he would stand outside of the house and listen, listen, listen as some of the country's leading singers performed.

It was on one of these occasions that he stood in the snow until he was chilled and almost ill. After this experience, Mrs. Russell invited him to be doorman on the evenings she had concerts, so that he could hear the artists from the inside and away from the cold.

To New York in 1892

In 1892, the Burleighs came to New York and this was the turning point in the life of Harry T. Burleigh. He won a scholarship to the National Conservatory of Music, whose director was Antonin Dvorak, the great Bohemian composer who is most popularly known for his "New World Symphony," and he studied under the masters in every branch of his art, and played in the conservatory orchestra.

But he was often hungry while he studied.

To take care of these material needs, the registrar of the conservatory, the mother of Edward MacDowell, the composer, gave him work assisting her. Mrs. MacDowell had once met Burleigh at the Russell home in Erie.

Applies as Soloist

Then on a day in late May 1894, he applied, with 59 other candidates, for the position of baritone soloist at St. George's and got the position, and since then he has come to be an institution at the historic church.

His fame has traveled far and wide, and he has sung for such world figures as Prince Henry of Prussia, the Archbishop of Canterbury, and Theodore Roosevelt and has had the friendship and admiration of the leading musicians of the country.

Dr. Burleigh's immortality is secured through his work with the spirituals, and he stakes his reputation on them also. Often he has repeated that:

Spirituals Pure Gold

"I hope to make my greatest reputation as an arranger of spirituals. In the spirituals my race has pure gold. In them we have a spiritual security as old as the ages."

In 1922, he wrote an open letter to the N.A.A.C.P. deploring "the growing tendency of some of our musicians to utilize the melodies of our spirituals for fox trots, dance numbers, and semi-sentimental songs." This tendency he called "a serious menace to the artistic standing and development of the race."

Composer By Divine Right

Arthur Walter Kramer, composer and violinist, calls Dr. Burleigh "a composer by divine right." One critic has referred to his setting of James Weldon Johnson's "The Young Warrior" as "one of the few really admirable songs America has produced in recent years." Dr. Burleigh's music for Brown's "Mother of Mine" has been used in the movies and has been a favorite of John MacCormick.

Dr. Burleigh has been rewarded by honorary degrees from Atlanta University (M.A.) and Howard University (Mus.D.). In 1917 he was awarded the Spingarn Medal and in 1929 the Harmon gold medal and $400 honorarium for outstanding work in the field of music.

Harry Thacker Burleigh has long since arrived in spite of poverty and hunger, and the prejudice and discrimination to which every man of color is heir. But he prefers forgetting the handicaps, and continues to carry on, still rich of voice, keen of intellect, strong of body—and thankful for the opportunities which he has been able to grasp.

Career a Medley

Lester Walton, writing in the New York World ten years ago, said of Dr. Burleigh:

"Harry T. Burleigh's career has been a medley of hard knocks, hard work and the ultimate attainment of just recognition. He played for years up and down the scale of adversity before finding himself in time and tune with success."

Dr. Burleigh is the father of Alston Burleigh, musician and actor.

Dr. Karl Reiland is pastor of St. George's; George W. Kemmer is organist and choirmaster.

SERVICE OF SPIRITUALS
St. George's Church
4-5:30 p.m. Sunday, May 20

By the Choir
Father Abraham ..... Burleigh
Steal Away ..... Burleigh
Solos
I Know De Lord Laid His Hand on Me ..... Burleigh
I Got a Home In-a Dat Rock ..... Burleigh
Theremin
Stan' Still Jordan ..... Burleigh
By the Choir
Ride On! King Jesus ..... Burleigh
Were You There? ..... Burleigh
Weepin' Mary ..... Burleigh
Violin—Chant Negro ..... Kramer
By the Choir
Go Down Moses ..... Leith-Stevens
Didn't My Lord Deliver Daniel ..... Burleigh
Harp and Violin
African Melody ..... Coleridge-Taylor
By the Choir
Swing Low, Sweet Chariot ..... Burleigh
Deep River ..... Burleigh
Address: Dr. Karl Reiland, Rector

Somerset, Ky. Journal
May 10, 1934

COLORED YOUTH IS GAINING FAME

Roy F. Tibbs, Negro, son of Ben Tibbs, who was engaged in the barbering business here for many years, is gaining wide recognition as a musician. Washington papers recently carried an account of the chamber music program played by Dr. Hans Kindler and 25 members of the National Symphony Orchestra, Howard University, Washington. Tibbs was heard as guest soloist with the orchestra in the Lisza concerto in E flat for piano and orchestra.

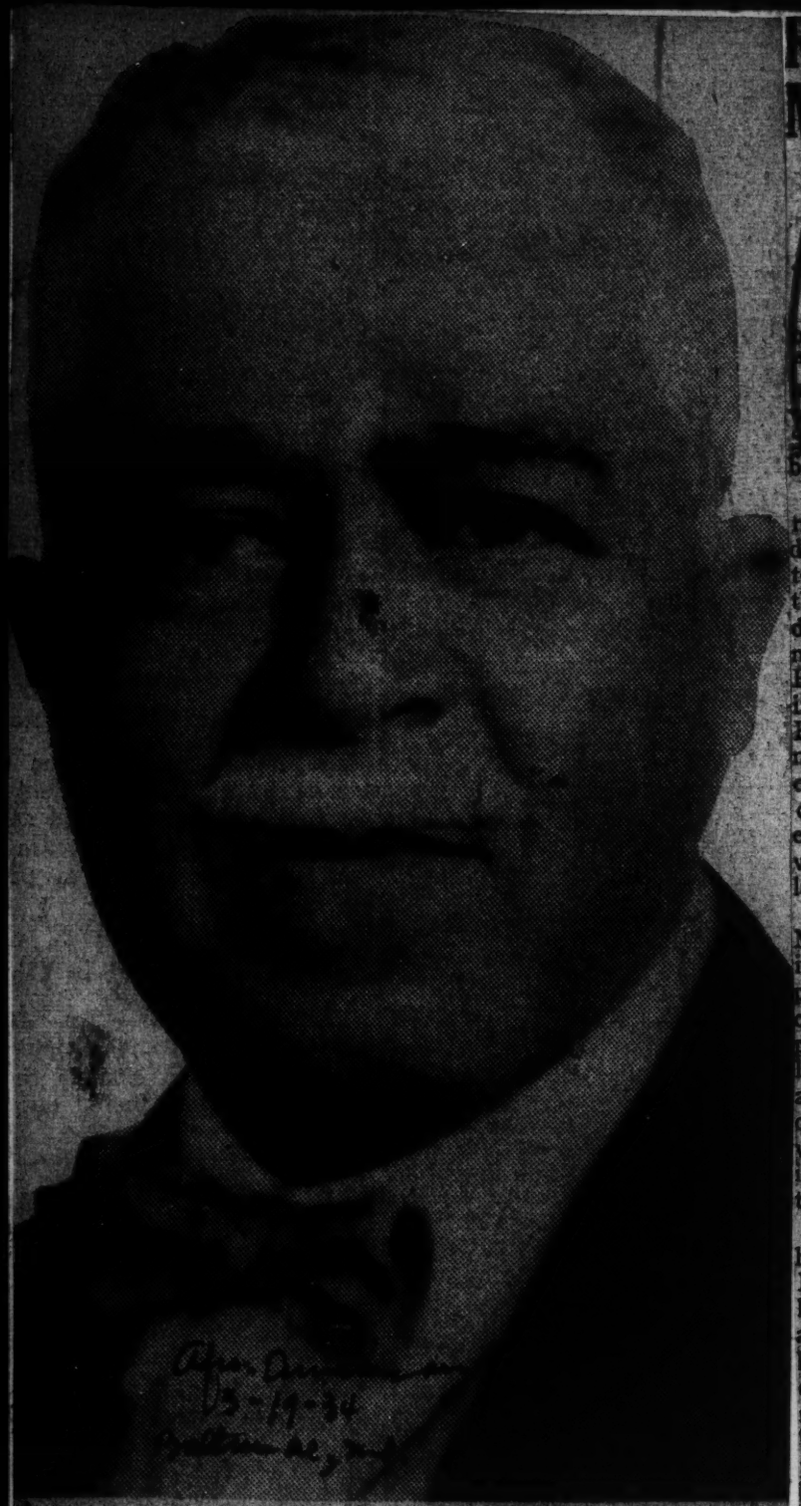
One Washington newspaper commented, "Tibbs is a pianist of unusual skill and artistry." Another paper commented, "The occasion was significant for the solo performance of Roy F. Tibbs, as guest artist with the orchestra, playing the Liszt Concerto in E flat. He is the gifted head of the piano department at Howard. His playing held fluent technique, of this most pianistic among composers, and there was a dramatic element in his announcement of dominant themes. Abounding in lyric melody, the Liszt held both beauty and brilliancy in the ensemble. the performance receiving a prolonged ovation from the audience that filled the hall."

A Washington dispatch in a New York newspaper carried the following item: "A veritable ovation greeted Roy Tibbs last night after his playing of the Liszt E Flat Concerto with members of the National Orchastra at Howard University.

"It was a performance of superlative character, and the genuineness of the enthusiasm of the audience found vent in prolonged and thunderous applause which recalled the artist time and again.

"Roy Tibbs did Liszt the honor of a superb and poetic playing of one of the most beautiful piano works ever written. His entire performance was rich in satisfaction for the listener, from the first Allegro movement, through the dreamy adagio to the brilliant vivace to the spiritual Marziale movement.

"Dr. Tibbs understood the charm that Liszt reveals in his concerto and reproduced it with aid of an unusually well-coordinated technique."



HARRY T. BURLEIGH

Richard Mann To Have Musical Compositions Published in N. Y.

By LUCIEN H. WHITE

Some weeks ago, through the offices of my friend, Prof. William A. Calhoun, I had the pleasure of meeting Richard D. Mann, baritone, who motored to New York from Seattle, Washington, where he had been engaged during the recent past.

Mr. Mann, born and reared in Curryville, Ga., the native home of the distinguished internationally known tenor, Roland Hayes, is a cousin to that great artist, and, in his boyhood days, was his companion and playmate. In 1925, he was with Mr. Hayes abroad, spending nine months in the study of music under M. Feundre, and the French and German languages at the Berlin School of Languages. This was a finishing course to studies that emcompassed eight years at Tuskegee Institute. He was with Roland Hayes during the latter's American tour of 1925-26.

Coming now to New York, Mr. Mann's main object has been to get in touch with some of the music publishers, and he has finally succeeded in placing some of his compositions with the old and well-established firm of G. Schirmer, Inc. In addition to numerous arrangements of Negro Spirituals, Mr. Mann has written a number of art songs, ranging in scope from the purely lyrical to the intensely dramatic.

Some of these have been used by him in many of his concerts on the Pacific Coast, and western critics have given them a high ranking as artistic creations. Among the numbers taken by Schirmer for consideration is a number said to be in a most beautiful and original vein. "Tomorrow the song." Another composition, ambitious in form and elaborate in texture, is "My Song," said to be of unusual quality. There are nearly a score of these art songs in Mr. Mann's portfolio, and all are said to possess meritorious qualities.

In the course of a talk with the young musician, it was learned that while he has followed to some extent in the footsteps of his illustrious relative, his musical career has been entirely independent and his achievements. At the age of 17, he entered Tuskegee, specialized in music, for five years was a basso in the Tuskegee Quintet, making six concert tours, and for three years was assistant director of the Tuskegee Choir.

Finishing Tuskegee, Mr. Mann served as teacher and trainer of the Utica (Miss.) Institute Singers, a group which has won fame and distinction on the Concert Stage and on the Radio. In 1918 he was an assistant Y. M. C. A. worker, entertaining soldiers in training camps. In 1919, he took up the study of music in Chicago, and after his stay in France and travels in the United States with Hayes, he entered the Chicago Musical College, where he studied with Charles H. Keeps. From this authority he received the following commendation: "He is gifted by nature with a fine, resonant, rich voice of excellent quality and range.... sings with intelligence and authority, whether it be classical, lieder, oratorio or opera."

Going to the Pacific Coast, Mr. Mann appeared in concert in the principal centres of Washington, Oregon, California, Utah, Idaho, Colorado and other far western states, and the music reviewers paidfine tributes to his artistry and splendid ability. He has been featured by the R. K. O. people on the radio; was a guest in Los Angeles of Charles Wakefield Cadman, noted American composer; was special guest artist of the exclusive Cosmos Social Club of San Francisco; was entertained by Alfred Hertz at a Symphony Orchestra concert in Berkeley, and by special invitation gave a series of recitals, featuring Negro music, in many of the leading western colleges. These programs were featured by brief talks on the Spirituals, and by readings of some of Paul Laurence Dunbar's poems.

Mr. Mann plans a visit to Boston, where Roland Hayes studied and lived for a number of years.

APPOINT PROF. HALL TO DILLARD FACULTY

Noted Musician At Present Abroad

NEW ORLEANS, La. — Upon his return from two years of post-graduate study of music abroad, Professor Frederick Hall will head the department of music at the new Dillard University when it will open here in the fall of 1935, according to an announcement by Dr. [illegible] W. Alexander, acting president of the institution.

Last September Professor Hall was sent abroad for a year's study on a fellowship. The first part of the year he spent at the Royal College of Music in London, where he studied composition and completed an oratorio on which he has been working for years.

He is spending the latter part of the year in Wales studying Welch folk music as it is developed in the great annual music festival of that country. Mr. Hall's fellowship has just been renewed for a second year. Part of this time will be spent on an extended visit to Africa in cooperation with the Institute of African Languages and Cultures.

To Study African Music

The purposes of the visit to Africa is to make first-hand study of African folk music.

Before going abroad, Professor Hall had an unusual background of musical training and success as composer, teacher and conductor. He holds the degre of bachelor of music from Chicago University and degrees of master of arts in music and supervisor of music from Columbia University.

He has had a successful career as director of music in a number of important Negro colleges, and has composed and directed two notable musical pageants, "Pearly Gates," and "Heritago," which have been widely produced and enthusiastically received.

Just before leaving America, Mr. Hall married Miss Mildred Greenwood of Atlanta, an accomplished pianist who was an honor student at the Juilliard School of Music in New York. Mrs. Hall is abroad with her husband and is sharing the opportunities for study and observation in England, Wales and Africa.

Grainger Expounds Jazz's Classicism

"Jazz is the most classical of popular music," says Percy Grainger, noted pianist-composer-conductor directing the department of music of New York University, and, in keeping with the importance with which he invests jazz he not only compares phonograph records of jazz compositions with recordings of classical compositions in his lectures to his advanced students, but has had a jazz pianist-composer-conductor appear with his entire orchestra before N. Y. U. students as part of their musical education.

The pianist-composer who is America's leading exponent of jazz in Grainger's opinion, and who was invited down to New York University, is Duke Ellington, five years ago the pianist of a five-piece colored orchestra in a Times Square cellar cafe.

Discovery by Irving Mills, Duke Ellington was placed in Harlem's famed Cotton Club with an augmented orchestra. His dance music became the rage, he became a radio favorite and sales of his phonograph records, most of numbers he composed himself, mounted steadily while radio was causing records generally to drop.

From the Cotton Club, Ellington stepped into Ziegfeld's musical comedy "Show Girl." Then he was selected by Maurice Chevalier for the latter's first appearance on Broadway, and went to Hollywood to appear in several pictures. His latest are "Murder at the Vanities"—which you've seen and in which you remember the "Rape of the Rhapsody" number, and "It Ain't No Sin," a Mae West picture.

The Linley Heflin Unit is sponsoring Duke Ellington's personal appearance in Birmingham—at the City Auditorium, Aug. 1—with his famous band. Ellington's more popular compositions include: "Mood Indigo," "Black and Tan Fantasy," "Creole Love Call," and "Creole Rhapsody."

Music-1934

Work of R. Nathaniel Dett in Rochester Attracts Attention

By DOROTHY ANDERSON

In a recent article in the American Mercury, W. J. Henderson, the eminent music critic, deplores the fact that America is producing no outstanding music.

Mr. Henderson seems to feel that what America has to say musically is but a poor imitation of European art and that what our composers have done for themselves and their country is almost negligible.

Be that as it may, it is interesting to review the work of our own Nathaniel Dett, whose vocal "Listen to the Lambs" and instrumental "Juba Dance" has become popular in every quarter of the globe. Nor can one gainsay the fact that here is music which, if not great, is at least untouched by European influence.

Supplies Music

That Dr. Dett's positive talent is an assured fact was proved when he was chosen by the committee in charge of the million-dollar pageant of the Rochester (N.Y.) Exposition, to furnish the music for their drama of progress.

Dr. Dett was called upon scarcely three weeks before the exposition opened to prepare the score, and worked night and day to get it done on time. This he did with so splendid effect that public and press were loud in their praise. Some of the musical numbers were immediately taken over by the Clayton F. Summy Company, Chicago, the publishers of "In the Bottom" and "Magnolia Suite," and these will be issued soon as piano solos.

The libretto of "Pathways of Progress" was written by Edward Hungerford and dealt graphically with the influences civic, social and industrial which through a century combined to make Rochester the city it now is. Dett, in the scene depicting the works of Frederic Douglass and the underground railway, employed a chorus to supplement the orchestra and his thematic treatment of the spirituals never failed to arouse the audience to a high pitch of enthusiasm.

In a review of the pageant of the opening day the Rochester Democrat and Chronicle reported: "Without Dr. Dett's own compositions the drama would have lost some of its dignity and grandeur."

Very recently Dr. Dett received from Hungerford, the librettist, the following letter:

"This is a much-delayed note of appreciation of the real service that you rendered the Rochester Centennial by your splendid work on the music. I do not know what I could have done without you. You did a wonderful work on the music and I thanked you again and again . . . I hope that in the near future we may work together again."

It is to be hoped, one might even say "expected," that a continuance of such works as Dr. Dett's and others of our composers will soon alleviate the condition which Mr. Henderson deplores.

NATHANIEL DETT

Charlotte, N. C., News
November 30, 1934

Concert Wil Be Given Here This Evening

Lamar Stringfield, Director Of North Carolina Symphony Orchestra, Analyzes Negro Music.

"No pride exists in cultured humanity when the originality of one race concedes to another," declared Lamar Stringfield, well-known composer, conductor, and flutist and director of the North Carolina Symphony orchestra, who arrived here today to prepare for the concert which will be given this evening, at 8:30 P. M. in the Elizabeth school auditorium.

"In 1619 the Dutch traders brought the first contingent of negroes to this country from Africa," said Mr. Stringfield, "and these negroes brought with them their African characteristics, which included their native music. Rhythms and almost monotonal expressions with their voices and primitive instruments represented their musical development.

"Association with white masters gradually gave them the English language. Later the characteristics of the white people were mimicked until a few generations established the negro as a part of a new nation. Along with the slave traits and a feeling of inferiority came the naive imitations of musical utterances made by the white people."

"Naturally the music that came with the first white settlers was English," continued the celebrated composer. "For a long time it remained English, but it has been gradually changed and developed into a distinctly characteristic American folk music. Meanwhile, the negro would become attracted by each new song and custom and would immediately try to imitate it, with results that were entirely different from the original."

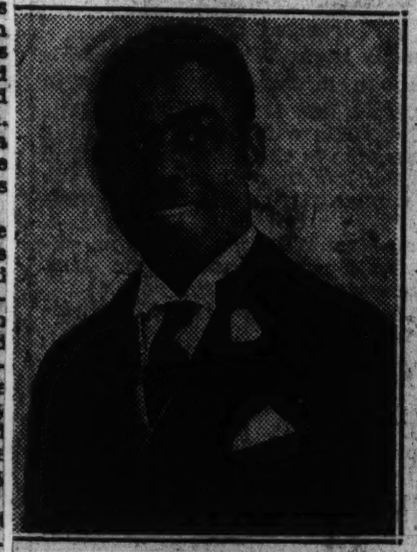
"As for the somber quality that the negro chooses in his musical expressions, it may be accounted for by his long condition of slavery during which he was free only to sing on sad occasions such as funerals, religious orgies or upon being sent to jail, etc.

"The negro's lack of originality in music prevents his songs from being carried on from generation to generation, long enough to establish them as folk music. A composer who attempts to write music based on negro music will soon find his themes extinct with the people who furnished them."

In addition to his heavy duties as conductor of the North Carolina Symphony society, Mr. Stringfield is director of the Institute of Folk Music at the University of North Carolina. He is also the composer of more than 50 musical compositions including one opera. It is his firm belief that a lasting American music, if and when it comes, will have as its basis the folk music of the Anglo-Saxon American.

ARTIST SINGS AT CONVENTION OF MUSICIANS

SOUTH BEND, Ind., Dec. 24—A feature of the recent annual meeting of the Indiana State Convention of Negro Musicians was the appearance on the artists' night program of



C. H. MANNEY

Charles H. Manney, lyric-baritone and school teacher of Chicago, Ill., who sang five groups of songs in three languages and was accompanied at the piano by Josephus Robinson, pianist and composer of Chicago.

Among the prominent Chicagoans attending the program were: Mrs. Maude Roberts George, president of the National Association of Negro Musicians; Mme. Anita Patti Brown, noted soprano; Major and Mrs. Rupert Simmons, Mme. Gertrude Smith Jackson, and Mrs. J. Allen Manney, the guest artist's wife.

Mr. Manney accepted a return engagement here and will appear in the near future at the fashionable First Methodist church (white). He will also fill engagements in other Indiana cities and the Mid-West.

SCHOOL PUPILS COLLECT SONGS AND BALLADS

Dickenson County Yields Material For Archivist

School children in Dickenson County, Virginia, after several months have been assisting representatives of the Virginia Folk-Lore Society to collect ballads, folks songs and folk-lore under the supervision of their teachers as part of their English course as a means of preserving this rich heritage for future generations.

This work is sponsored in Dickenson County by Judge E. J. Sutherland in cooperation with H. M. Sutherland, editor of the Dickenson County News, and Prof. H. T. Sutherland, superintendent of the county schools. Details of the work are described by Prof. Arthur Kyle Davis, Jr., of the University of Virginia and architect of the Virginia Folk Lore Society, in the issue of the Virginia News Letter for November 15, published at the University of Virginia in Charlottesville.

The work of the Virginia Folk Lore Society has been reviewed in two issues of the News Letter, that of April 1, 1931 on "Ballads and Folk Songs in Virginia" and that of February 1, 1932 on "Folk Songs in Virginia." The former issue gave a summary of the quest for old ballads in the state and made an appeal for additional workers in this field. The latter issue gave a summary of the progress made in the work and a list of the new workers in the field.

Virginia's Collections

Much work in the collection of Virginia folk songs has been done since the publication of the last News Letter and Virginia's collections will now compare favorably with the nation's collection as a whole in the richness and the variety of their material.

The collection of Virginia folk songs has grown to more than 2,000 variants of hundreds of songs which for generations were preserved only by word of mouth among the settlers in Southwes Virginia. The work in Dickenson County has yielded a total of 30 and after careful editing and consulting in the elimination of these songs, there still remain variants of 212 songs.

These traditional ballads run th gamut of the alphabet from "Bar bara Allen (Ellen)" to "Young Rogers." Fourteen schools parti cipated in the collection of whic one was the Clinchco colored school

Assistance Needed

The Virginia Folk Lore Society Tidewater area where the Negro population is dense and where the state in this patriotic work. Certain sections of the state, especially the

Finds West African Natives Far In Advance In Use of Jazz Rhythm

LONDON, England, Dec. 27—(Special to ANP)—Rudolph Dunbar, the sensational young colored orchestra leader, and [illegible] authority on the clarinet, called attention this week to significant discoveries made by Alan Sanderson, white, young English explorer, who recently returned from the little known jungle of the British Cameroons where he reported important findings on the origin of jazz music.

Among the discoveries made by Mr. Sanderson was that Duke Ellington's famous "Creole Love Call" repeated in the Asumbo, with the women's voices filling what is now the role of the brass sections of an orchestra. The "time step," which every beginner in step and tap dancing must learn, is identical with the basic rhythm of the Munshis, a neighboring people, Mr. Sanderson has found, according to Mr. Dunbar's statement.

Went for Zoological Specimens

When the young white explorer first ventured out, he went to collect zoological specimens, but he also made a scientific study of colored dancing in the West Indies, Paris and in America. He found, it was said, that most of the widely discussed rhythm patterns and dances of the Western world of jazz, are the same as those used by natives in West Africa.

"The only West African people within the forest belt whose custom appear to have remained unchanged from days before the slave trade," Mr. Sanderson was quoted as saying "are the Asumbo tribe among whom we worked. Racially they are semi-Bantu, which means that they are about as pure a Negro stock as can be found.

Culture Gives Indication

"This culture, therefore," Mr. Sanderson went on, "provides an indication of what the West African Negro was like at the time when he was being exported into Cuba, Martinique and America—and form the American Negro is derived not only jazz, but a large part of modern musical development as well."

Statements and lectures on the subject by Mr. Sanderson, according to Mr. Dunbar, have aroused a tremendous amount of interest in England. Newspapers are devoting whole columns to the subject and discussions are being carried on in every corner. In speaking of the Asumbo people and their proficiency with jazz rhythms, Mr. Sanderson said:

Native Playing More Complex

"Native playing is, in the first place, more complex. On occasions we have recognized as many as six different rhythms being played at the same time and the natives recognize fourteen.

"In Western music we have now reached the stage of an Asumbo boy of 7, who having received a considerable course of training, might be allowed to play a minor drum in a band belonging to one of the younger age classes. There would be many other stages before, on initiation at about 27, a native would be admitted to the men's band.

The "Mazouk" Dance

Corresponding phrase for phrase with the festival dance of the Asumbo peoples, is the "Mazouk" dance imported to Paris from the West Indies, says the young explorer. In Southern Nigeria, at Nko, Mr. Sanderson says, the "rhumba," which comes from Cuba, is played extensively and danced.

On the trip with Mr. Sanderson were P. H. Seation and W. M. Russell. The expedition had the support and backing of the Percy Sladen Memorial Trust, The Balfour Fund, the British Museum, Trinity College, Cambridge and the Government Grant Committee of the Royal Society.

EDW. MATTHEWS IN SONG RECITAL

Sings Spirituals and Selection from Gertrude Stein's Opera

Before a warmly appreciative audience, though not so large as the quality of the performance deserved, Edward Matthews, Boston baritone, at Jordan Hall last Monday night appeared in recital here for the first time since his signal New York success as St. Ignatius in the Gertrude Stein and Virgil Thompson opera, "Four Saints in Three Acts." A selection from that opera was included in Mr. Matthews' program Monday evening, "St. Ignatius' Vision," a repetition of which was given at the insistence of the audience.

There was a group of Spirituals at the opening and another at the close of the recital, besides two songs by Schubert and three by Brahms. The songs in English included one by Warren Storey Smith, "A Caravan from China Comes," and one by Margaret Osborn, "Where Thou Liest," repeated by demand of the audience, and "The Last Invocation," by Frank Bridge.

David Fontaine was accompanist, but Virgil Thompson, collaborator with Miss Stein, was special accompanist for the excerpt "St. Ignatius' Vision" from the opera, "Four Saints in Three Acts."

"The beauty of Mr. Matthews' voice has now been so generally recognized that to comment upon it is almost superfluous. As an interpreter of songs he is imaginative, sensitive and intelligent."—Warren Storey Smith in the Boston Post.

INSTITUTE OF FOLK MUSIC

The Institute of Folk Music at the University of North Carolina is planning a state-wide search for all the Folk Songs, Ballads, Play Party Games, Square Dance Figures and so forth,—that still exist within the practice or memory of our people. We want to ask for the cooperation of all who read this paper in sending in these things in writing or the names and addresses of people from whom we might obtain accurate details about such songs, games, or dance figures.

There are many reasons why the collecting of all these old ways of social enjoyment is an important work and needs to be done carefully: 1. These customs and this music are a part of our racial and historical inheritance and indicate the culture of the sections where they are still practiced or remembered; 2. These things come from remote times and are as natural to us as the language we speak; 3. They are "coming back" in certain places and among certain people who have learned again the enjoyment of them. This is perhaps the most important reason why they should be preserved; that they may continue as a wholesome means of play for children and for adults in the world today. This is why we are trying to find people who know these old things and can help us get them recorded for the use of teachers and parents who can teach them to children.

Address communications to Institute of Folk Music, Chapel Hill, N. C.

The sort of songs we want to find are just those oldest "old ballads" and "love songs" that have been handed down from our grandparents and have perhaps never been printed in any book. Where it is possible, the tunes should be set down (with the help of an organ or piano) just as carefully as the words.

Play Party Games are old social games for singing and running figures, with couples standing in lines or in a circle. Here are the names of some of them: Chase the Squirrel, Coffee Grows on a White Oak Tree, The Girl I Left behind me, The Needle's Eye, Old Doctor Barley, Skip to My Lou, Weevily Wheat, Old Dan Tucker, Pop Goes the Weasel, and so forth. —Please be sure to send us the Figures as well as the words and tunes.

There are a great many Square Dance Figures still done in this state. We want to find the very oldest of these. There may be an old person in your community who can remember the "Calls" and changes as they were done thirty or more years ago. We would appreciate your sending in the name and address of any old "Caller" who can teach us the old way of doing such Figures as: Do Si Do, Cross Balance, Open up the Gates, Bird in the Cage, Ocean Wave, The Basket, The Black Snake, Grapevine Twist, Grapevine Swing, and so forth. The Promenade Figures are different too in almost every locality, and we want to find "Calls" for these promenades also.

Music - 1934

Spartanburg, S. C., Herald
November 16, 1934

A Negro Composer

Tonight the Philadelphia Symphony Orchestra, of which Leopold Stokowsky is conductor, will produce what is declared to be the world's first negro folk symphony. Its composer is William L. Dawson who was born in Northern Alabama, received his musical education in Kansas City, became conductor of the Tuskegee choir, and has made a place for himself as a composer of American folk melodies.

The composition which Mr. Stokowsky offers tonight is based upon spiritual themes which the author has blended in what he calls his Symphony No. 1. It is the most ambitious effort at musical composition yet attempted by a negro and the conductor of the Philharmonic has thought well enough of it to make it one of the outstanding features of his fall program. The composer, referring to this work, says he wrote the music while wandering through the woods and fields of the South.

The love of music which is common to the negro people of the South is well known by all Southerners. Negro melodies were appreciated by our people who first heard them in the homes and fields of the Old South. The presentation of Symphony No. 1 tonight by the great Philadelphia orchestra will find a numerous and appreciative audience in all Southern states.

Birmingham, Ala., News
November 15, 1934

The Premiere Of The First "Negro Folk Symphony"

There is nation-wide musical interest in the premiere of the first "Negro folk symphony," which is to be performed Friday by the Philadelphia Orchestra under Leopold Stokowski and is to be broadcast over radio. The event is of particular interest to Alabama, however, because of the fact that the composition is the work of William L. Dawson, the distinguished Negro musician of Tuskegee Institute, who is an Alabamian not only by reason of his connection with that school, but also by birth, being a native of Anniston.

Dawson's symphony, which he says "grew out of the cotton fields of Alabama," having been conceived while he "wandered through the woods and fields," is spoken of by Mr. Stokowski as "an important step in the development of music which truly represents and expresses the spirit and rhythm and life of our country."

Dawson is widely known as the leader of the Tuskegee Institute Choir. He has written numerous compositions for voice, some of which Birmingham has had the pleasure of hearing. Alabamians will look forward to the performance of his first symphony with genuine interest.

Birmingham, Ala., Age-Herald
November 15, 1934

MUSIC DEPICTS STORY OF NEGRO

World Premier Given To Symphony, Written By Alabamian

PHILADELPHIA, Nov. 14—(AP)—The story of the Negro from Africa to America, slavery to freedom—was told Wednesday night for the first time as a symphonic musical composition by a member of the race.

A capacity house at the Academy of Music heard the Philadelphia orchestra, conducted by Leopold Stokowski, present the world's premiere of the "Negro Folk Symphony," and voiced appreciation in lengthy applause for the work of William L. Dawson, 35-year-old director of Tuskegee Institute's school of music.

The response to the premiere was but the latest in a long list of triumphs for the one-time bootblack whose abilities have carried him far in national musical circles.

It was a triumph, too, for his avowed determination to write the work, a development of Negro music—something, he explains, "which they said again and again could not be developed."

In his composition, a work in three movements, the composer employed three themes, taken from typical Negro melodies he learned from his mother as a child.

He departed from the usual custom the movements: "The Bond of Africa," "Hope in The Night," and "O Lem'me Shine."

The orchestra opened on the haunting strains of music typically symbolic of the link uniting the Negro to Africa, and then soared to a theme based on the more joyous strains of "Oh, My Lil' Soul Gwine Shine Like a Star."

From this, the symphony swept into the second movement on three notes from the gong, suggestive of the trinity guiding the destiny of man, and then gave way to the strings, in Pizzicato, depicting the monotonous background of slavery, the lash of the whip and torturing labor in the hot sun. But through the strings, the English horn sounded a melody describing the hopes and longings of the race.

The third movement began softly in the strings, swinging to the oboe and woodwinds, and led up to the movement's second theme, based on the spiritual, "Hallelujah, Lord, I Been Down Into the Sea." Here the soul of the Negro cried out as the full orchestra climbed to a grand climax, with first clarinet in tremolo, followed in turn by first oboe, first flute and first horn.

Then, with blaring trombones, trumpets and other brasses, the symphony crashed to a close as "O Lem'me Shine" swelled through the pandemonium.

Stokowski, enthusiastic over the composition, termed it a "distinct achievement in the development of American music."

"Dawson, a young Alabama Negro, has voiced the spirit of his people struggling in a new land; the aged voice of Africa transferred to America and here expressed through the medium of the white man's most highly-developed instrument—the symphony orchestra," Stokowski said. "I believe it to be of national importance. It is an outstanding composition."

The audience was made up of young persons between the ages of 13 to 25. None others are permitted to attend the series of "youth's concerts" given by the Philadelphia Orchestra. Other music-lovers will be permitted to hear the symphony when it is repeated Friday and Saturday nights. It opens in New York's Carnegie Hall on Nov. 20.

Morgan Sings Spirituals

Morgan College's music department sponsored a lecture on spirituals and the singing of them by a double quartet Monday night in Baltimore before a public meeting of the interracial commission.

Spirituals on the program were the bait by which the commission sought to bring out a crowd to hear the commission's program.

There are three things wrong with this procedure. First, the commission needs to pitch its program on a basis where no aid from spirituals will be required. It ought to project its program into the body council, the legislature, the elections, and the chamber of commerce. There is where there is work to be done.

Secondly, college musical young people should be permitted to sing the music they prefer and normally enjoy. The glee club is for their benefit not for the benefit of the college.

Thirdly, Morgan College seems to be where Tuskegee, Fisk and Hampton were twenty years ago—namely, at the point where it was necessary for their quartets to sing spirituals in order to secure financial contributions. Toward this end intelligent men and women are asked to sing lines like these as an evidence of their learning and culture:

"Everybody talks 'bout heaven ain't goin' there."
"I got shoes."
"In dat great gittin' up mawnin'."
"De ole Ark's amoverin'."
"I ain't goin' to study war no mo'."
"Han' me down yo' silver trumpet, Gabriel."
"When I git up to de Kingdom."
"I hope I may join de band."
"Play on yo' harp, Little David."

Students who, through four years, are learning to know what is choice in English, what is true in science, what is fine in manners, and what is best in self expression, are asked to stand in front of white entertainment seekers and sing:

"Goin' to moan, moan, moan, moan, moan to my Lord."
"Goin' to be red, red, red, red, red, ready, Lord ready for my Lord."

And this:

"I gotta keep a-prayin' both day and night to ease' my tremblin' mind."

Spirituals may belong in a religious service or on a concert stage, but it takes queer reasoning to place them in an interracial gathering.

What Morgan College needs today is leadership. Its president, Dr. J. O. Spencer, now well past the retirement age, has served the college long and well. Younger shoulders and a modern spirit are needed now in the college that occupies two hills in Baltimore.

That kind of leadership would find a way to accept Maryland's offer to help Morgan become a university. With state aid, Morgan would not have to humiliate its students by sending them out to sing spirituals.

Spiritual Singers in Other Colleges

Fisk has disbanded the Fisk Jubilee Singers. Its a capella choir has given famous programs over the air.

Nathaniel Dett resigned his post as director of music at Hampton rather than yield to outside pressure in the arrangement of his programs. Mr. Dett opposed a program of spirituals [illegible] their abroad.

Howard and Lincoln, the other colleges of this area, have never been so financially pinched that they had to sing spirituals for a living.

DAWSON'S "FOLK SYMPHONY"

From the Kansas City Times, November 17.

Kansas City has a special interest in William L. Dawson's "Negro Folk Symphony," which was given its first performance by the Philadelphia orchestra under Leopold Stokowski in a young people's concert Tuesday, was played again at a radio concert in Philadelphia yesterday and will be repeated there tonight and by the same orchestra at Carnegie hall in New York next Thursday evening. The composer, who is director of the school of music at the Tuskegee institute, received a substantial part of his musical education under Sir Carl Busch and [illegible] Regina Hall at what is now the Kansas City Conservatory of Music.

With the performance of his symphony Mr. Dawson undoubtedly takes his place as one of the two or three leading Negro composers in this country. At first hearing the music gives the impression of an authentic interpretation of the folk spirit of Mr. Dawson's race. It is an attractive work, carefully orchestrated and avoiding the extremes of the so-called "modern" idiom.

The composer is a relatively young man and his early work is certainly promising. His association with Kansas City will assure his career of sympathetic attention in this city, where he not only studied but also taught, having been on the faculty of Lincoln high school.

FIRST NEGRO SYMPHONY

KANSAS CITY, Mo.—The haunting melancholy tones of the first Negro symphony flaired above the horizon with all the pomp and glamor that usually accompanies such occasions of world premier. Mr. William L. Dawson, the author, was the honored guest of Mr. Leopold Stokowski, the director of the great Philadelphia symphony orchestra introducing the score, at the city's famous academy of music, in which the rendition originated. Mr. Stokowski is rightly credited to be one of the three musicians of the world.

It has been unreservedly asserted by the world's greatest musicians, both past and present, that the composition of a Negro symphony was impossible. No philosopher thought or theorized that such a fete could be accomplished. "What we cannot do, cannot be done," they said. While making allowances for that small slip in what is generally considered the supremacy of intelligence, it is extremely astonishing to know why they ever thought they could do it to the extent on concluding it could not be done,— but whether a mongolian could write a Caucasian symphony seems to be the common nest horse sense.

Mr. Dawson was rudely denied the privilege of appropriately receiving his diploma from the Horner Institute of Fine Arts at Kansas City, Mo., in 1925. He sat obscurely at the back of the gallery and listened to compositions of his artistic invention rendered at the exercises. He was not allowed to sit for even one night with the group that had studied and worked with him four long years in great anticipation of this event. The summoned to the office of the unknown diamond in the rough was stitution's director the next day and given his diploma. His inevitable forward looking was wreathed with ominious pride. But, the honor of putting that same institution on the musical map will surely be, to him, a crown of everlasting joy.

The acclaim and honor accorded Mr. Dawson shows conclusively the solid truth of art. It is the only thing that's blind, deaf and dumb to color. Gross antagonism of certain groups in public institutions purposedly designed to bring out and polish art is where the faults lies. The accomplishment shows beyond all doubt that the world would be abounding in more cultured riches if such deplorable conditions did not exist.

No greater piece of musical creation has been released to the world by any man. It will kindle the inspiration of individuals in all lands and classes. It will especially fire the ambitions of his near kinsman.

—KENNETH WILLIAMS

Chicago Opera Uses Several Negro Numbers

CHICAGO, Ill. — Among four operatic ballets used by the Chicago Civic Opera company for Friday evening was William Grant Still's, "La Guiablesse."

The ballet was first seen in this city when the Friends of Music presented it at the Auditorium theatre.

The principal part was danced by Katherine Dunham. She was assisted by an entire colored cast.

Critics were warm in their praise of the work and the dancing.

These presentations of ballet works were the first in the history of the company.

Paul D. Cravath, president of the Metropolitan Opera company of New York was a special guest.

"La Guiablesse" was repeated Monday night following the presentation of "Salome" by the opera company.

Mr. Still, coming from California, was present to witness Friday night's performance.

Literary Digest
DEC 1 1934

"Negro Folk Symphony" Is Performed Amid Cheers

William L. Dawson, thirty-five-year-old Negro instructor in music at Tuskegee Institute, fulfilled four years of hard work and ten years of constant dreaming when the Philadelphia Orchestra, conducted by Leopold Stokowski, played his first major work, "Negro Folk Symphony." Never before had the symphony of an American Negro been played by a first rank orchestra. When, at the end, Dawson was called out and congratulated by Stokowski, his dream reached a climax beyond his fondest hopes.

The symphony itself did not excite the critics of Philadelphia as much as it did the conductor and his musicians. Altho most of the newspaper critics considered it an exceptionally fine piece of work, a few contended that it traced plainly from Dvorak's "From the New World."

Dawson's "Negro Folk Symphony" is in three movements: "The Bond of Africa," "Hope in the Light," and "O Lem-me Shine!" The musical panorama traces the development of the race from the darkness of Africa, with its paganism, up through the agonized days of slavery, and direct to emancipation, and the beginning of a new era for the Negro.

The last movement is based on two Negro melodies. For the first theme, he uses:

"O Lem-me shine, O lem-me shine,
"O lem-me shine, shine lik' a mornin' star."

After this is sung by the wood-winds, it is followed by related material which, in turn, is succeeded by a return of the principal theme. A short episode leads to the second theme, which is taken up by the full orchestra. This second melody is "Hallelujah, Lord, I been down into the sea," only a few measures of which are quoted.

The development begins with the principal theme of the movement in the first clarinet above a tremolo on the lower strings, and then is taken up by oboe, flute and horn. A new picture is made, bits of ideas from the codette of the third movement are made use of, then the brasses begin to give out the principal theme. This rises to a great climax, slowly descends to a recapitulation, a coda is built on the two themes of the movement, and is brought to a close as the brasses push the principal theme into bold relief.

Time
Chicago, Ill.
DEC 3 1934

Stokowski's Natives

A Mexican Indian, a onetime cowboy and an Alabama Negro who used to be a bootblack composed the bulk of the music which Conductor Leopold Stokowski brought from Philadelphia to Manhattan one night last week. The fair-haired Stokowski was proving that his orchestra gives an occasional hearing to untried native composers.

The Mexican Indian was Manuel Ponce who contributed *Chapultepec*, a suave Frenchy picture of the cypress woods which surround the castle in Mexico City where the ill-fated Maximilian once lived. The cowboy was Harl McDonald, now a teacher at the University of Pennsylvania, who meant his *Santa Fé Trail* to describe the trek of New England pioneers across the blistering desert. The McDonald pioneers were not a hardy lot and their mood, more often than not, was touched with the Russian melancholy of Tchaikovsky.

William Dawson's Negro Folk Symphony had a few exciting moments when drum beats drilled out a climax in true African fashion. But for the rest Composer Dawson appeared to have forgotten his primitive background. After his shoe-shining days in Anniston, Ala., he worked ambitiously at Booker T. Washington's Tuskegee Institute. He studied music in Kansas City, later in Chicago where Conductor Frederick Stock chose him for his first trombonist. He returned to Tuskegee in 1930, to head the music department, direct the choir.

In his Negro Symphony Composer Dawson wanted to voice the struggles of his people. He used Negro folk themes but he dressed them with such fancy orchestration that they lost their force and spontaneity. Applause was more for Dawson, the Negro who had managed to have a piece played by the proud Philadelphia Orchestra, than for a symphony which was for the most part undistinguished, a conventional copy of the white man's ways.

*The Cleveland Orchestra will give the first performance in Cleveland Jan. 31, repeat it in Manhattan, Feb. 5, sponsored by the League of Composers. The Philadelphia première will be given by the Philadelphia Orchestra March 15.

'RAGTIME' MUSIC CREATOR IS DEAD

Charles Astin, Formerly of Macon, Was Close Friend of Prof. J. G. Weisz

12-9-34

Charles Austin, 75, who many years ago used to play in Macon's orchestras and bands, and who wrote what is said to be the first piece of "ragtime" music, died yesterday in Palmetto.

Most of Mr. Astin's fellow musicians in Macon are dead now, but J. G. Weisz, who was conductor of an orchestra Mr. Astin used to play in almost half a century ago remembers him well.

"Charlie was a great musician," recalled Professor Weisz last night. "He was studying at the Academy for the Blind when I came to Macon. He wrote a march and dedicated it to some Macon organization about 40 years ago."

Mr. Astin was born in Campbell county but lived for many years in Macon. Later he spent 10 years in Atlanta, where he was a music teacher and church organist. He is credited with having written more than 250 pieces of music. Most of his compositions were classical in nature but the piece of "ragtime" he is said to have written was transcribed from Negro songs.

His survivors include Mrs. Robert Edwards and Mrs. Louis Cochran of Atlanta, daughters; and Sherwood L. Astin of Atlanta, Ernest Astin of Baltimore and Roy D. Astin of Miami, sons.

Winston Salem, N. C.
SENTINEL
DEC 17 1934

PROFITABLE BLUES
(Harrison's Column

Twenty years ago a Negro orchestra leader passed a couple of women on Beale street in Memphis and heard one of them say: "Dat man got a heart lak a rock cast in de sea."

Walking along, he kept repeating it to himself and found it fitted into the tune of the "Jogo Blues" which he had written the year before. He made up some more words for the chorus and then wrote the verse, beginning: "I hate to see . . . de evenin' sun go down." . . .

In 1912 William Christopher Handy had sold for $100 the music to "The Memphis Blues." Seemed like mighty little money, he reflected. Guessed he wouldn't sell this new tune, which he called "St. Louis Blues." Guessed if he kept it long enough he could make more than $100 in royalties.

He kept it, all right. Before the depression it was earning $25,000 a year for him, and not much less than that now. He came to New York in 1918, and has a music publishing company on Broadway. Brings out about a dozen popular numbers each year, but no blues. The blues era has gone, he says wistfully.

Handy is 61, gray and benign, stoutish and with a family of five grown children. Sometimes of an evening he wanders through Harlem, dropping in at the night clubs and the private parties. Everybody welcomes him, and he smiles as he hears them sing. "I hate to see . . . dat evenin' sun go down."

Music-1934

Asheville, N. C., Citizen
July 28, 1934

Negro Music Festival Is Well Received By Audience Of 800 Here

Eight hundred persons—400 whites and 400 negroes—attended the third annual Festival of Negro music at the Carolina tobacco warehouse last night in a varied program of spirituals, popular and standard songs, under the direction of George L. Johnson.

In its rendition of both solo and group numbers the large chorus again revealed its vocal versatility and harmony. The program of 15 numbers and two encore numbers lasted only an hour and a quarter.

Judging from the applause of the audience, the choral rendition of the spiritual, "Cert'ny Lord," with the leader taking the solo lead, was the most enjoyed selection. It was given with faultless harmony. The audience also indicated its appreciation of the choral rendition of "Ride On, King Jesus," in which James Bolden, bass, took the lead.

Well Received

The chorus' interpretation of the currently popular "Wagon Wheels," also with Bolden in the lead, was enthusiastically received—so much so that it was sung again at the close of the program upon request.

Another song that proved a hit with the audience was "River, Stay Away from My Door." Jerry Scott, soft soprano soloist, revealed the negros natural "blue" voice in this number, aided by a blended background from the chorus.

The Community Glee club, a mixed chorus of about 20 negro men and women, rewarded the audience with the spiritual, "Swinging On the Golden Gate," as a result of its applause for the club's novel singing of "Who Built the Ark?" The glee club also sang the spiritual, "O, Religion Is a Fortune."

All solo numbers were smoothly sung. These included: "Chloe," by Robert M. Hendricks, tenor; Guion's "Home on the Range," by Fred Miller, baritone; "Invictus," by Bolden; the lyrical "Carissima" by J. W. Brogdon, tenor; and "Ah, Sweet Mystery of Life," by Leader Johnson, tenor.

Opens With Medley

The chorus opened with a prelude medley of "Steal Away to Jesus," "Have Thine Own Way, Lord," and "America." Accompanied at the piano by Mayme Howell, the chorus also sang the following spirituals: "Bye An' Bye," "God's Going to Build Up Zion's Walls," "Let Me Ride," and "Pharaoh, Let My People Go."

The audience was the largest in the history of the festival. All seats were taken and many had to stand. In the audience were parties from Blue Ridge, Lake Junaluska, Montreat, and Ridgecrest.

Proceeds from the festival will be used to supply playground equipment for negro children of Asheville under the direction of the Negro Welfare council. Summarizing the council's work for the past year, the program stated that the council "had 20,047 persons attend the play areas."

The Festival of Negro music is annually sponsored by the Asheville Chamber of Commerce and Community Chest for the benefit of the Negro Welfare council. It was held at McCormick field the first two years.

Chattanooga, Tenn. Times
August 2, 1934

ELLINGTON RHYTHMS TO SOUND AT DANCE

Duke and 15-Piece Orchestra Play Tonight at Memorial Auditorium.

Barbaric jungle rhythms set to modern jazz tempo took Duke Ellington, ace of the Negro band masters, from a five-piece orchestra in a Times square cellar cafe to a Ziegfeld show and international fame.

The pianist-composer will bring his present fifteen-piece orchestra to the Memorial auditorium tonight for a colored dance and concert, for which a special section will be reserved for white patrons.

Ellington was "discovered" by Irving Mills, New York orchestra impresario, banging out his distinctive melodies in an obscure night club a number of years ago. Realizing he had a jazz master, Mills placed Ellington and his band in Harlem's famed Cotton club and his dance music became a national rage.

From the Cotton club, Ellington stepped into Florenz Ziegfeld's musical comedy, "Show Boat." Then he appeared with Maurice Chevalier when the French star hit Broadway and a little later he took his band to Hollywood to appear with Amos 'n' Andy in "Check and Double Check." Now he is touring the country and his salary is reported to be in the upper brackets. The following discussion of jazz music is by Ellington:

"The colored musician deserves his reputation as an interpreter of 'hot' jazz. He has an instinctive feeling for such music, a natural knack for playing it which cannot be copied. It was the colored musician who introduced the mutes now used by nearly every player of brass instruments. To obtain the weird, queer effects typical of those primitive Negro melodies, colored trumpet and trombone players began to use the hands, derby hats and other objects to muffle and distort the sounds of their instruments.

"I have three trombones and three trumpets in my band, with four saxophone players, all of whom double on the clarinet, a banjo, a bass player, drums and piano. With the aid of mutes we are able to play just as sweetly as bands with violins."

Ellington is being brought here by M. Lebovitz and associates. Half of the dress circle and all of the gallery will be reserved for white people. The concert will be from 8:30 to 9:30 and will be followed by the colored dance. Election returns will be announced.

Raleigh, N. C., News & Observer
July 31, 1934

George Fuller, local Negro musician who has given a number of concerts at State institutions in the interest of popularizing Negro music, has received an invitation to participate in the National Audition of Negro Music in Chicago August 19-25. Prizes aggregating $3,000 are offered through the Rosenwald fund and other sources. Fuller hopes to gain the sponsorship of some local organization in order that he may compete.

A DVORAK REMINISCENCE

The Man and Musician Recalled in Memories of American Pupil

By JOHN DOWNES.

IT is thirty years since the death of Antonin Dvorak, whose "New World" symphony remains the most significant symphonic work created on this soil, the best efforts of gifted and serious Americans to the contrary notwithstanding. In Czechoslovakia there have been many celebrations. The symphony which created so much discussion, and which was the most important result of the invitation extended to Dvorak to teach at the National Conservatory of Music in this city in 1892, has become one of the most popular features of the orchestral repertory. It has been played to death, but this does not destroy the fact that it is a beautiful and inspired symphony, of the most exceptional melodic interest, rhythmic vitality and masterly instrumentation.

The academic issues raised by its composition and performance are now things of the past. No one is afraid any longer to use American themes in a symphonic composition. But who else has written a "New World" symphony? The work has quite rightly been called the composition of a homesick Czech stirred and bewildered by the sights and sounds of the New World. But that is only a part of the matter. The symphony shows very clearly the effect that the impact with American life and environment had upon a creative genius. The "New World" symphony was written here and could not have been written had Dvorak remained in Bohemia. It is Dvorak's fifth symphony, and by far the greatest of his works in this form. Other genial symphonies, admirable in their period, still enjoyable though "dating" more than the "New World," came from his pen. None of them match the work written on this continent, in this environment.

* * *

There are other aspects of the matter. Suppose Dvorak wrote a symphony today—a "New World" symphony. What would it be? The speculation is an idle one, except that it may suggest a perspective of the change between the urban America of our day and the agricultural one of Dvorak's. In his time a vision of America would be predominantly one of a great romantic land—the coasts, the lakes, the mountains and forests and stretching plains. Today it is a thought of cities and machines, of modern appliances and sophistications.

Dvorak could not have written a symphony of cities. He was a countryman in all that the word implies. But the pulse of American life quickened him with a new creative result. The "New World" symphony is a vision of a new land. It is a kind of romanticism which has gone, apparently, from music. At least Americans seem oblivious of it. Yet it would be well if a young American arose with something in him of the poetry and panorama of a "New World" symphony.

* * *

These ruminations are inspired by a letter for which we are indebted to one of the Americans who consorted with Dvorak as friend and pupil on the other side of the Atlantic—Harry Patterson Hopkins, the musician and teacher of Baltimore. Mr. Hopkins spent a year in the heart of Bohemia, at Pribram, living with him amid the color and naivete of native surroundings, making the acquaintance of Dvorak. "During the time with him, anyway, such as a discourse upon modern instrumentation, or talks concerning the influence of newly composed symphonies upon present-day composition, he would detect the slightest excuse for skipping a lesson and gruffly brush the subject aside. The endeavor to take a stroll in the adjacent forest, which was always evaded with an unkindly, nor with any part of his 'touchy' nature, and but was apparently ready to join them. It was in one of these walks that Dvorak made the extreme bashfulness that was part of a great man's make-up.

* * *

"But we used to walk a great deal in the woods. In fact, a frequent excuse for skipping a lesson was that the family wanted to take a walk in a round-about way, such as a picnic. This was not done when approached, but might be made at any time. It was in one of these walks that Dvorak made the statement that he would be ready to graduate, so to speak (for I already held a diploma from the Pesaposed symphonies of the Conservatory and body Institute of Music), one of my music, but he would not be made to further spices the delicious anecdotes of Dvorak himself, his peasant shrewdness, his forthrightness concerning the 'New World' topic aside. The principal aims was to gain knowledge concerning symphony. But regardless of every effort to make him talk of finality, but

derings in the woods that I finally succeeded in my purpose in getting him to talk about the celebrated symphony.

"He said it did not take him long to compose it—only a few months. But the interesting part of it was that it was first written in F major—quite cheerful and happy. Can such a thing be imagined? Yet he admitted it was true—the first movement had been half written before he decided to alter its mode. He couldn't explain why it was done, nor by what caprice of fate he had changed his mind, but added that its opening theme, if played in major, would sound just as satisfying as in the present key. And this will be found true, if tried out on the piano.

"Furthermore, the airs for this New World symphony were not taken from our colored folks of the South, as is generally supposed, but were picked up at random, here and there in the streets of New York City.

"He put down all his themes in a small book kept constantly at hand. When they were needed they were taken out, improved, extended, polished up and set into their places. He showed me the notebook which had all the themes in their primitive form of the New World symphony. One musical idea, jotted down hastily from somewhere, was as follows." Here Mr. Hopkins writes in notation the theme that first appears as an episode in G minor in the first movement. The original version is entirely in eighth notes, without the sixteenths in the first, second and fourth measures of the theme. The theme "Swing Low, Sweet Chariot" and the theme of the Largo are mentioned as being both of Negro origin, but Mr. Hopkins adds again that these "are both spirituals of colored people picked upon the streets of the city, not down South, as he never was out of New York for but one Summer, and that was in Spillville, Ill., where there is a Czech settlement." (But we know that Dvorak examined many collections of Negro and Indian airs.) Other motives Mr. Hopkins believes could be traced to sources of native folk-lore, but "just where they were taken from or what they originally were remains a question. Dvorak's presentation of them places them on a level too high for general recognition."

* * *

Dvorak was fond of the low notes of the flute, which introduces the motive of "Swing Low, Sweet Chariot." "But no one uses them," he complained. "All composers do is to use the upper register, loud and piercing." It is to be emembered that this was before the time of "L'Après-midi d'un Faune" and the days of our modern instrumentation.

But Dvorak hated affectation or bombast wherever he found them—in men or in music. And he was all for the simplicities. "During our many walks, I would take advantage of the companionable mood the composer, and talk music and big orchestras to him, until it would get upon his nerves, I guess. One time I remarked that when I listened to a big symphony orchestra I liked to hear it full and big—just as the composer scored it—eight basses, for instance, instead of being skimmed down to four or five. 'Yes,' he shouted irritably, 'but who's going to pay for them!'

"All the work I did under his tuition was of an advanced type and along broad lines. Instead of being told to study dry scholastic works which I had been fed up on at home, my menu was Wagner's orchestral score of 'Tristan and Isolde,' Liszt's 'Hunnenschlacht" partitur, or Mussorgsky's tremendous choruses. 'Key your ideas abreast of those who are up and doing today,' was his frequent advice.

* * *

"But it is not to be supposed that Dvorak was misled or fascinated by the mere frills of composition. As a matter of fact, long before orchestration was discussed, I was taken in hand as a youthful aspirant to be drilled down, focused and severely trained to realize the indispensability of musical ideas potent in themselves, entirely aside from their set-up with glittering orchestration. I was taught to compose neither by books nor by theories, but by actual ear, helped, of course, by what knowledge I already possessed. Real worth of music, to him, was theme or melody, an idea that stood in its pristine beauty—warm, tense, unembellished and perfect. I had to write and rewrite the sketch upon which I was working many times before he granted a final approval. An idea, once conceived, would have to be handled with dignity, treated with contrapuntal correctness, have thematic development and, above all, be logical and fluent. All these things helped to make a good work. After all this had been complied with the orchestration was commenced as the last thing.

"At times he merely perused my script and then laughed quietly.

"'Why, doctor,' I asked, abashed, 'what's wrong?'

"No rejoinder would be made for a moment. Then—

"'It's not right. It's not right.'

"'But how, doctor—how should it be?' I would again query, but I would receive no response—simply realize it must be done completely over again and differently.

"Always he was annoyed by blatant instrumentation. 'The same with all you young Americans. You keep the orchestra going full tutti all the time—Bah!—Bah!'

"After realizing the force of this criticism, probably deserving it, I would ask again, solicitously:

"'Doctor, how should it have been done? How would you have done it, please?'

"'O-ho, there would be plenty of rests throughout the piece, groups here and groups there; not all at once, nor all the time, as you have it. It is overdone—it is too elaborate—just keep to the plain, simple ideas, which is far the best way.'

"Our lessons were regarded as informal, but though they were understood to be at certain times, he was not punctilious nor exacting, as in the precise technique of our lessons. I suppose this was part of the complex nature of a Bohemian. To cite an illustration: in Vysoka, where we were spending the Summer, his cottage, which was on the outskirts of a small settlement (near a mountain top, to be exact) commanded a view of the country in every direction."

If there were an electric storm, which Dvorak feared, there would be no thought of a lesson till it had passed. These storms were the bane of his existence. The lessons took place in the garden, "and it was a keen pleasure to be free from academic routine. A long black cigar was ever in his lips, while his daughter served coffee that would offer little breaks in the hour's time. The companionship and contact which I had worked and planned for many months to gain led me into realms of music and spiritual vistas of the art which I could never have gained in any other environment.

"Dvorak was especially eager, too, for some one to talk English to. He wanted to get news from America and keep in form with our language. We would converse by the hour, on the streets of Pribram, or in the market-place at Prague, or at the railroad station while the near-by Bohemians listened-in curiously. He would love to watch the huge Hamburg Express roll in at the depot, and nearly every day we would go to the thronging terminal.

"One night in Prague, after we had walked the city streets, looking into the shop windows, and discoursing upon American ways and life, we entered a beer garden. The place was like most European parks—a rendezvous for family gatherings, numerous tables for the people, a fountain here and there, a band stand in the centre, and an orchestra insinuatingly playing. We happened to enter at a crowded time, a moment when everything was at its height, and what should the master do, upon hearing the music, but stalk directly up to the leader and swiftly swing his cane up and down to indicate a more correct tempo. It turned out, of course, to be one of his Slavonic dances; being recognized by nearly every one there as the composer, it was not considered as anything unusual.

* * *

"One would imagine the price of popularity such as his would call for a continuous round of invitations—to dine, to attend functions, to be here, or there, as is generally accorded most celebrities. But not so with him. When we would stroll in the city, he was constantly dodging acquaintances whom he would descry approaching. "Here comes Herr Direktor So-and-so of the National Opera—I do not wish to see him," or perhaps, "Let's go in here, I see Count Sladek, and he talks too much. I'd never get away from him," and frequent incidents, daily, such as these, would show his natural aversion to any kind of ovations or attentions. He was a great home lover and family man. In fact, he was exemplary and beyond reproach in this respect, and his children, of hich there were six, all shared the same admiration for him that was accorded by the public.

"He told me when he first received the offer as head of the National Conservatory of Music in America, no one know what to do about it. It was such a tremendous proposition—unlike anything ever happening before—so he called his wife and kiddies to the garden and, seating themselves around a table, he made each give a vote and expression as to whether to accept America as a new world, or remain in little Bohemia. There can be no doubt that the spirit of a metropolis influenced him, overwhelmingly, in the writing of his Fifth symphony. The invitation of Mrs. Jeannette Thurber, who was behind the move, brought his reputation from a Continental one to one of universal fame."

3 Race Teachers On Faculty Of Musical College

The Chicago College of Music has made announcement this week of the addition to its staff of instructors of three Race teachers, Zenobia Laws Bailey, Addyfle Cruikshank and Clyde Winfield, all graduates of the college.

This is said to be the first time that a ranking white conservatory in this city has added Race teachers to its staff. The association attached. The Chicago College of Music, headed by its liberal and gifted dean, Louis Victor Saar, has long been known for its fair and impartial treatment of all students, regardless of Race or color. This new step will lend inspiration to all music students who have struggled so hard to win the coveted diploma with no future employment in sight after graduation day.

Publishes Famous Choral Numbers

TUSKEGEE INST., Ala., Oct. 11.—(ANP)—So many requests from choruses, schools and various musical organizations were received after the triumphant appearance of tse Tuskegee choir at the opening of Radio City, last year for copies of the arrangements of spirituals and their numbers by Wm. L. Dawson, that a portfolio of the principal selections used has been published.

"Oh, What a Beautiful City," "Soon Ah Will Be Done" and "Jesus Walked This Lonesome Valley" are among the numbers which have been published by the Music Press, Tuskegee Institute, Ala.

Music-1934

Dawson's Symphony Not First Based on Racial Theme

NEW YORK (ANP) — Wide spread acclaim given to William L. Dawson's Negro Folk Symphony presented recently by Stokowski and the Philadelphia Symphony Orchestra, served to emphasize the fact that colored composers are busy composing a racial symphonic literature.

Although there may be difference of opinion as to the merits of one work compared to another, Mr. Dawson's symphony, the most auspiciously presented, was not the first symphony by a colored composer.

Still's Symphony

In 1931, the "Afro-American Symphony," composed by William Grant Still, was presented by the Rochester, N.Y., Symphony Orchestra, and was heard last year in Berlin, Stuttgart and Leipzig, Germany.

In the summer of 1933, a symphony based on racial themes was played by the Chicago Symphony Orchestra at the Auditorium Theatre in Chicago. This symphony was composed by Mrs. Florence B. Brice.

Thus there would seem to be at least three of these major works which have been formally presented.

Still, whose talent as a musician won him a Guggenheim fellowship this year, enjoys an outstanding reputation in this country and abroad. Stanley Nelson, writing in the Melody Maker, London, England, states: "Still is in many ways the most remarkable man in American music today."

RHYTHMS OF NATIVES ARE FAR SUPERIOR

Echoes of Duke Ellington's Music Heard on West African Coast

LONDON.— (Special to ANP) — Rudolph Dunbar, the sensational young orchestra leader, and continental authority on the clarinet, called attention this week to significant discoveries made by Ivan Sanderson, white, young English explorer, who recently returned from the little known jungle of the British Cameroons where he reported important findings on the origin of jazz music.

Among the discoveries made by Mr. Sanderson was that Duke Ellington's famous "Creole Love Call" is repeated in the Asumbo, with the women's voices filling what is now the role of the brass sections of an orchestra. The "time step," which every beginner in step and tap dancing must learn,' is identical with the basic rhythm of the Munshis, a neighboring people, Mr. Sanderson has found, according to Mr. Dunbar's statement.

Africa Sets Pattern

When the young white explorer first ventured out, he went to collect zoological specimens, but he also made a scientific study of colored dancing in the West Indies Paris and in America. He found, it was said, that most of the widely discussed rhythm patterns and dances of the Western world of jazz are the same as those used by natives in West Africa.

"The only West African people within the forest belt whose customs appear to have remained unchanged from days before the slave trade," Mr. Sanderson was quoted as saying, "are the Asumbo tribe among whom we worked. Racially they are semi-Bantu, which means that they are about as pure a Negro stock as can be found.

Culture Gives Indication

"Their culture, therefore," Mr. Sanderson went on, "provides an indication of what the West African Negro was like at the time when he was being exported into Cuba, Martinique and America—and from the American Negro is derived not only jazz, but a large part of modern musical development as well."

Statements and lectures on the subject by Mr. Sanderson, according to Mr. Dunbar, have aroused a tremendous amount of interest in England. Newspapers are devoting whole columns to the subject and discussions are being carried on in every corner. In speaking of the Asumbo people and their proficiency with jazz rhythms, Mr. Sanderson said:

Native Playing More Complex

"Native playing is, in the first place, more complex. On occasions we have recognized as many as six different rhythms being played at the same time and the natives recognize 14.

"In western music we have now reached the stage of an Asumbo boy of seven who having received a considerable course of training, might be allowed to play a minor drum in a band belonging to one of the younger age classes. There would be many other stages before, on initiation at about 27, a native would be admitted to the men's band.

"The Mazouk" Dance

Corresponding phrase for phrase with the festival dance of the Asumbo peoples, is the "Mazouk" dance imported to Paris from the West Indies, says the young explorer. In Southern Nigeria, at Nko, Mr. Sanderson says, the "rhumba," which comes from Cuba, is played extensively and danced.

On the trip with Mr. Sanderson were P. H. Seaton and W. M. Russell. The expedition had the support and backing of the Percy Sladen Memorial trust, the Balfour fund, the British Museum, Trinity College, Cambridge and the government grant committee of the Royal society.

Reginald Forsythe to Work With Whiteman

NEW YORK.— (ANP)— Reginald Forsythe, the English Negro composer who visited this country several years ago, returned Thursday to fulfill a contract as guest, radio artist of Paul Whiteman on the Kraft program over the air.

Since his sojourn in the United States, Forsythe has been actively engaged in England directing his own orchestra and turning out compositions. All of his numbers have been recorded by Whiteman for the Victor company. One of the most popular is a "Serenade to a Wealthy Widow." The piece is characterized by a light and swinging sort of syncopation.

Forsythe's first trip to the United States came at the conclusion of an around-the-world tour he made as accompanist to Walter Richardson, the tenor. Their tour ended in Chicago where Forsythe did considerable work as an orchestrator, arranging some songs for Earl Hines band.

ROSE BOWL PLANE, LEAVING SATURDAY, CAN TAKE 2 MORE

Seats for two are still available on a plane which will leave Candler field Saturday morning, conveying a group of Atlanta and Nashville football enthusiasts to the New Year's Day game between Alabama and Stanford in the Rose Bowl at Pasadena.

The plane has been chartered on a co-operative basis and anyone wishing to engage the remaining two seats should communicate at once with Hunter Bell or Toby Pearson at the Coca-Cola Company.

The party will stop at El Paso for a visit Saturday afternoon and will arrive in Los Angeles early Sunday. Graham Jackson, Atlanta's famous negro musician, will accompany the party to provide entertainment en route with his accordion.

Music - 1934

"O, Sing a New Song" Spectacle Greatest In History

By ALBERT G. BARNETT

Last Saturday night at Soldier Field, "O, Sing A New Song," the sensational, epoch-making spectacle of the century, unfolded its weird sequences and colorful chapters before the interested gaze of 60,000 spectators who braved the threatening chill off the lake and who in turn were rewarded by witnessing a dramatic presentation of breath-taking beauty and splendor, widely heralded as the history of the Black race, "from the jungle to Harlem"

Superbly costumed, arranged and directed, with the noted Richard B. Harrison reading the continuity in the clear, resonant voice which has won him universal acclaim as the star of "Green Pastures," this true-to-life epic portrayed vividly the struggles of Black people through the ages, and depicted their pathos and tragedy, their humor and song and that strange commingling of conflicting emotions responsible for the racial psychology which has enabled them for countless years to smile through their tears, to sing, though burdened by sorrow and oppression and to carry unflinchingly and without complaint, their cross of thorns up Calvary's Hill.

Presented in Episodes

The big, three-hour drama was presented in episodes, the first scenes being laid in Africa, the second typifying plantation and pre-abolition days and the third dealing with the stirring events following President Lincoln's Emancipation Proclamation, the establishment of Tuskegee Institute by the great educator, Booker T. Washington and the Race in modern times.

In the jungle village scene, describing the superstition, tribal rites and childlike simplicity of the natives, to the accompaniment of the weird beat of the tom-toms and primitive melodies, the featured numbers were "The Witch Song," "Muttering Thunder" and "Ode to the Sun," and the outstanding scenes were the Fire Dance, The Lion Hunt and the rout of the natives by Portuguese traders. The finale of this scene showed the tribal king captured by the invaders and his subjects carried away to the yoke of slavery.

Novel Plantation Scene

A feature of the next episode was the plantation cotton picking secene —a strikingly novel effect gained by the mass formation of the 1000-voiced chorus, whose women members, garbed in calico wrappers of white, green, red and blue, and colorful bandanas surmounting their heads—and these choristers, by a gentle movement of the bodies, gave one at a distance, the impression of a swaying cotton field. The feature number of this scene was "Pickin' Cotton." Other spirituals and song numbers playing an important part in the famous plantation episode were "Swing Along, Chillun," "Go Down, Moses," "Steal Away to Jesus," "John Brown's Body," "Dixie," and the slaves' paean of praise, "Praise God a'Mighty, I'm Free at Last!"

The climax of the big spectacle came in the final episode, which depicted the progress of the Race in all lines since emancipation, and in an early scene stressed the educational philosophy of the late Dr. Booker T. Washington as a beacon light for the intellectual guidance of his people. A featured number by the chorus in this early scene was "Carry Me Back to Ol' Virginny."

The Inimitable Bojangles

A sensational highlight of the third episode was the entertainment and tap dancing of Bill (Bojangles) Robinson, America's premier dancer and for years the highest priced single act in vaudeville. So adept and versatile is Robinson in his chosen art that for years now, he has attended every convention of the National Association of Dancing Masters (white), and he attends as special guest instructor for the leading dancing masters of the country. At the pageant last Saturday, Bojangles gave a specialty number with the Grand Terrace Cafe chorus, after which for nearly half an hour he entertained with his rapid-fire banter and jokes and his rhythm and tap dancing which have made him famous. He climaxed his act by his clever ladder dance which won for him the thunderous applause of the big audience. Bojangles came from New York and made a special trip to appear at the "O, Sing a New Song" pageant.

Mrs. McLaughlin Appears

Another feature of the third episode and one which also was accorded rounds of merited applause was the appearance of Mrs. Irene Castle McLaughlin, America's former premier dansueuse and dancing partner of her famous husband, the late Vernon Castle. Mrs. McLaughlin explained the dances that she and her husband popularized and these numbers were danced by a group of gifted, agile performers who assisted her. The "Cake Walk", "Bunnie Hug", "Texas Tommy" and the "Castle Walk" were some of the favorite dances of the past presented by the gracious and smiling, Mrs. McLaughlin. It was a finished, noteworthy performance.

Another sterling performance by one of the most popular artists of the Race, was that given by Miss Abbie Mitchell, resplendent in a beautiful red costume, appropriately worn as she thrilled her hearers with the song, "Red, Red Rose". Miss Mitchell scored again when later with the Mundy choristers, she sang the soprano part in the "St. Louis Blues," which was conducted on the pageant stage by W. C. Handy, "Father of the Blues," and author of the popular song.

Others claiming the spotlight in the final episode were John Burdette and Lewis White, famed baritones; the famous Mundy choristers; J. Wesley Jones and his Metropolitan Church choir; the Umbrian Glee club of male voices; the Fisk Jubilee quartet; Earl Hines, noted pianist and orchestra leader, and Noble Sissle and his orchestra who played feature numbers and also the accompaniment for Mrs. McLaughlin's dancers.

Mr. McGill's Aides

The pageant was promoted by National Auditions, Inc., of which Hon. N. K. McGill is president, and Mr. McGill was assisted in presenting the mammoth spectacle by Nahum D. Brascher, Major N. Clark Smith, Will Marion Cook, Howard Southgate, Harry Lawrence Freeman, W. Louis Davis, F. Douglas Henry, W. C. Handy, J. Rosamond Johnson, Harry Burleigh, Will Vodery and Walter Dyett.

"O, Sing a New Song" pageant will live long in the memory of all who witnessed it because, without doubt, it was the most imposing and best conducted spectacle of its kind ever produced in America and also because of its salutary effect on the representatives of the various races who attended. Its value in the furtherance of interracial goodwill and understanding is one that cannot be overestimated. And as Major N. Clark Smith, thrice winner of the Wanamaker prize for music, said to this writer at Soldier Field last Saturday night, before finis was written to the big pageant: "Only Chicago could do it."

PROGRESS OF RACE SHOWN AT SPECTACLE

Pageant Takes New Significance

BY JULIUS J. ADAMS

Aboard the mighty vehicle, 'O Sing A New Song,' the slow but certain transition of an ignorant, unorganized band of savages to a thrifty, intellectual group, coping with the highest cultural civilization of the West, was graphically brought to the 60,000 men, women and children who crowded into Soldier Field last Saturday night to witness the history-making epic of a Race.

Although the progress portrayed by the drama was gradual, yet the action moved swiftly as the 5,000 performers deftly and skilfully retold the struggles, sufferings and privations of a big-hearted and God-fearing primitive people.

Change Takes Place

Right before the eyes of the thousands of spectators a veritable metamorphosis took place, transforming the jungle being, dancing happily to the weird, rhythmic sounds of the tom-tom to a gentleman dressed in the height of fashion tapping away to the most modern strains of music. The show was colossal!

In spite of the magnitude of the spectacle, the running story of the development of the Race could easily be followed. The cave-dweller who inhabited the interior of darkest Africa emerges a citizen of the first rank in a great commonwealth.

While the artists were depicting the scenes, Richard B. Harrison, famed as "De Lawd" in "Green Pastures," as narrator, vividly and beautifully told the story in words. His deep, resonant voice was never richer than Saturday night when he breathed into the microphone the story of his people. His heart was in his part. He gave new inspiration to his people, an inspiration which in all probability will bring forth a new song.

Just how the directors of the pageant were able to develop what appears to be the accurate story of the Race before historians began chronicling it, is some feat in itself. Here is shown careful and diligent research or marvelous imagination, perhaps some of both, but regardless of the method employed, no one can gainsay that the result was entirely satisfactory.

Spectacle Looms Bigger

Half-naked boys and girls of African life interpreted the emotions of their people in song and dance. The scenes were spectacular and thrilling, but the clever dancing steps of Bojangles Robinson and the melodic voice of Lewis V. White, John Burdette and Miss Abbie Mitchell and their supporting choruses, awakened a new something in the hearts of a people—all the people who heard and saw.

"O, Sing a New Song" takes on a much greater significance and its tremendous success looms bigger and brighter as one thinks of it in a practical light. Those who conceived the pageant and adopted the title must have realized that the Race needs to sing a new song, that it has, because of a warped mental state, probably made so as a result of so much oppression and abuse, too long been singing a song of despair and discouragement.

After such a stupendous portrayal of the progress the Race has made, revealing in amazing reality its contribution to American life, there is every reason for the birth of a new song,—a song of hope and encouragement.

Race Gets New View

The pageant now is history, but its effects will go marching on. The world will not soon forget the glorious event that took place here last Sautrday night. A keener appreciation of his kind may now be enjoyed by the Negro. Here contrast proves its worth. The Race, usually sensitive, applauded vigorously his early ancestors at work and at play, both in the jungles and in the cotton fields, cringing under the lash of the master's whip, and on their knees praying to God for deliverance. The Race saw beauty and sincerity in these ignorant, uncivilized and enslaved people.

And now, today, the Negro marvels at his own ascendancy, forgetting, except to inspire a fighting spirit, the woes of the past. He feels a closer bond of friendship between his brothers of other races. He has at last gained his feet, and may he, as has been urgently implored, begin to sing a new song.

CHICAGO, ILL.
HERALD EXAMINER

AUG 25 1934

A Tremendous Spectacle!

EVERY Chicagoan who can possibly do so should go to Soldier Field tonight for the tremendous musical spectacle called "O, Sing a New Song," presented by five thousand colored performers.

It will be a chapter in musical history. It will be more than that! It will be a mighty dramatization of the sufferings, the struggles and the deathless hopes of one vast group of the human family. It will be a story and a pleading. Historians yet unborn may find that this was a milestone in the slow march of civilization.

As sheer entertainment, if that is all you want, this spectacle undoubtedly will be the outstanding event of the year. You will hear those stirring spirituals which moved the great Dvorak to compose his immortal New World Symphony—and you will also hear, as you never heard before, the best of those ultra modern "hi-de-ho" rhythms which inspire the dancing feet not only of Harlem but of London and Boston and Hong Kong and Hollywood.

In the pageant which represents the historic progress of the colored race you will see the rise from jungle savagery, through the era of slavery and the auction block, through these later years of freedom and opportunity.

This offering, made possible by gifts from the Rosenwald Fund, is to be made but once. It is too vast to be repeated. It is to be a single masterpiece of dramatic and musical presentation. After that it will live only in the memories of those who have taken part, either as spectators or as performers.

CHICAGO, ILL.
AMERICAN

AUG 25 1934

Real American Music

Hear It at Soldier Field Tonight.

Along with optimism and geniality, music comes to the Negro as a part of his racial heritage. He is born to rhythm, and melodies sing in his heart.

Perhaps that explains why the colored race has produced, either directly or by establishing the pattern that others have followed, the only distinctly American music of any consequence.

At Soldier Field tonight the history of Negro music will be told IN MUSIC, by thousands of colored musicians and singers.

Under the stirring title, "O, Sing a New Song," the great "musical spectacle" will tell the story of Negro music from its jungle beginning through the cotton fields to 1934 "hi-de-ho."

A company of Basuto savages from Africa will thump their strange, disturbing rhythms on native drums; 5,000 voices will sing "The St. Louis Blues" and "Deep River," famous colored dance bands will play their "hot" numbers; Richard B. Harrison, the great colored actor who played "de Lawd" in "Green Pastures," will explain all that the music itself may not suffice to make clear.

Dancers, directed by Irene Castle McLaughlin, will appear in a review of numbers inspired by Negro music.

This will be the first attempt to show, in one vast presentation, what the colored race has contributed to the development of music.

It will be an important event to musicians.

For everybody it will be an opportunity to hear the best of Negro music of every kind—spirituals, work songs, lullabies, blues, jazz, and so on—and to give friendly encouragement to those who create it and produce it.

Mr. and Mrs. William Warrick White, above, of Hampton Institute left September 1 to make their home in New York where Mr. White was recently appointed to the orchestration department of one of the largest music publishing companies in the world. Mrs. White will continue her studies in music at the Institute of Musical Art.

Mr. White is the son of Dr. and Mrs. Clarence Cameron White and was educated at Oberlin Conservatory and University of Cincinnati. He also did advanced study in London and Paris. He is the first Negro to be employed in this capacity by this firm and Dr. Harry T. Burleigh of the Ricordi Publishing Company is the only other Negro holding a similar position.

Mrs. White, the former Miss Mariam E. Price of Atlanta, Ga., is herself a well accomplished musician.

Three Appointed

The Chicago College of Music has made announcement this week of the addition to its staff of instructors of three Race teachers. Zenobia Laws Bailey, Adeyne Cruikshank and Clyde Winkfield, all graduates of the college.

CHICAGO ACCEPTS SIMPKINS AS ITS FINEST RADIO STAR

Arthur Simpkins, the golden voiced tenor and radio's latest find, is creating national attention with his great singing at the Grand Terrace. Simpkins who was uncovered by Earl Hines when the famous band leader was making personal appearances with his outfit last season has already sold himself to Columbia Broadcasting system and is certain to remain on that chain indefinitely.

Arthur Simpkins

Simpkins came here several weeks ago to break in with the present show at the Terrace and immediately became a sensation. His rendition of "Moon Glow" and other numbers rates him as the finest singer ever to break into chain circles through a local station.

Simpkins hails from Augusta, Ga., but later sang as a student at Clark university. He was a member of the glee club down there and likewise sang frequently on special occasions around Atlanta.

However, he attracted real attention when he appeared as specialty artist with Earl Hines during the Chicago band's appearance in Georgia last summer.

Thursday afternoon Ed Fox, manager of the Grand Terrace, admitted that he had turned down several commercial offers for radio appearances for Simpkins.

Attesting further to the class of Simpkins is the fact that the new show at the Grand Terrace will be built around him. He will also feature in several song numbers with Earl's band.

History of Term 'Jazz' Reviewed

Divergent Theories of Experts Are Thus Reconciled

To the Editor of The New York Times:

Professor Bender of Princeton University claims that "jazz" comes to us from Africa. Dr. Frank H. Vizetelly of the Standard Dictionary inclines to the belief that it is Arabic in origin and he presents a very convincing digest of the history of the word. It is quite possible that both are right.

As Dr. Vizetelly notes, Lafcadio Hearn declared that the word was of African origin. That opinion came to Hearn while he lived in the West Indies. I recall an interesting discussion between Hearn and the late Dr. George M. Gould on the subject. Gould was a classical scholar and an authority on philology. His opinion seemed to be that the word was a bit of slang that had been seized upon to apply to a medley of disgusting sounds alleged to be music.

The peoples of the North African coast are not Negroes; they belong to the Semitic family and their language is closely allied to the Arabic tongue. Many of the words of each are almost identical. For several centuries there were migrations of North Africans into Southwestern Europe, resulting in an intermingling of the two peoples. Southwestern Europe is very dark-skinned far into the Italian peninsula and even into Central Europe.

The African migrants into Europe carried their household words with them and implanted them in the speech of the people with whom they came in contact. In an instance, the prefix "guad," found in a score of words in the Spanish peninsula is an Arabic word meaning "water." The river Guadalquivir is the Arabic "Wadi-el-Kebir." The imported African words were carried along wherever migrants from the Spanish peninsula went—in detail, into the West Indies, and they still retain their Arabic earmarks. I am inclined to believe, therefore, that both Dr. Vizetelly and Professor Bender are correct.

JACQUES WARDLAW REDWAY.
Mount Vernon, N. Y., Oct. 18, 1934.

Music—1934

NEGRO APPEARS AS SOLOIST WITH SYMPHONY ORCHESTRA

Rochester, N. Y.—(ANP)—Kenneth Spencer, sensational young basso from California, appeared Sunday as guest soloist with the Rochester Civic orchestra, opening its sixth season. Prior to this appearance Mr. Spencer had been presented in recital by the women's committee of the Rochester Civic Music association.

Tuskegee Author Gives First Negro Folk Symphony

11-13-34

PHILADELPHIA, Nov. 12.—(AP)—The world's first negro folk symphony a composition which "grew out of the cotton fields of Alabama," will be presented for the first time next Friday night by Leopold Stokowski and the great Philadelphia Symphony Orchestra.

The composer, William L. Dawson who already has gained distinction for his solemn direction of the Tuskegee choir, wrote this music while "wandering through the woods and fields" in the South.

Songs of the Southern negro, many of them of a spiritual note, have been woven into this new contribution to American music.

Speaking of this new symphony, which Dawson has called "Symphony No. 1," Stokowski said today:

"The folk symphony of Dawson is an important step in the development of music which truly represents and expresses the spirit and rhythm and life of our country.

"Its themes are spirituals, and rhythmic and melodic forms which, although African in distant origin, are American in their present spirit.

"Dawson has made himself a master of the white man's most highly-developed musical instrument, the symphony orchestra, and as an American musician I am happy to be his interpreter and to welcome him as a brother artist."

Dawson, born at Anniston, Ala., studied music in Kansas City and before taking up his present work at Tuskegee played in the Chicago Civic Orchestra.

He directed the Tuskegee choir in New York at the opening of the Radio City Music Hall.

Negro's Symphony Premiere Hailed By Large Philadelphia Audience

PHILADELPHIA, Nov. 15.—(AP)—The story of the negro—from Africa to America, slavery to freedom—was told Wednesday night for the first time as a symphonic musical composition by a member of the race.

A capacity house at the Academy of Music heard the Philadelphia orchestra, conducted by Leopold Stokowski, present the world's premiere of the "Negro Folk Symphony," and voiced appreciation in lengthy applause for the work of William L. Dawson, 35-year-old director of Tuskegee Institute's school of music.

The response to the premiere was but the latest in a long list of triumphs for the one-time bootblack, whose abilities have carried him far in national musical circles.

It was a triumph, too, for his avowed determination to create the work, a development of negro music—something, he explains "which they said again and again could not be developed."

In his composition, a work in three movements, the composer employed three themes, taken from typical negro melodies he learned from his mother as a child.

He departed from the usual custom, by naming the movements: "The Bond of Africa," "Hope in the Night," and "O Lem'me Shine."

The orchestra opened on the haunting strains of music typically symbolic of the link uniting the negro to Africa, and then soared to a theme based on the more joyous strains of "Oh, My Lil Soul Gwine Shine Like a Star."

From this, the symphony swept into the second movement on three notes from the gong, sugestive of the trinity guiding the destiny of man, and then gave way to the strings, in pizzicato, depicting the monotonous background of slavery, the lash of the whip and torturing labor in the hot sun. But through the strings, the English horns sounded a melody describing the hopes and longings of the race.

The third movement began softly in the strings, swinging to the oboe and woodwinds, and led up to the movement's second theme, based on the spiritual, "Hallelujah, Lord, I Been Down Into the Sea." Here the soul of the negro cried out as the full orchestra climbed to a grand climax, with first clarinet in tremolo, followed in turn by first oboe, first flute and first horn.

Then, with blaring trombones, trumpets and other brasses, the symphony crashed to a close as "O Lem'me Shine" swelled through the pandemonium.

Stokowski, enthusiastic over the composition, termed it a "distinct achievement in the development of American music."

He plans to perform the work again Friday during a broadcast by the Philadelphia Symphony orchestra over the nation-wide Columbia network (including WGST) between 2 and 4 o'clock, central standard time.

Ruminations

By J. A. ROGERS

A Composer Plays Cinderella Role Here

WHEN LEOPOLD STOKOWSKI led the Philadelphia Symphony Orchestra last night (Friday) in the "Colored Folk Symphony" of William Dawson, Negro composer, Cinderella again traveled from the hovel to the palace. Not even in their wildest dreams could the debased originators of the spirituals ever have imagined this gorgeous climax for their humble improvisations.

"Negro" music has thriven among white Americans while other forms of "Negro" expressions, as literature, oratory, the drama, and even the pictorial art, have languished. The simple reason is that music has touched their senses without arousing the color question. This, so far, has been the good fortune of the written and the spoken art only when handled by shrewd applicants to white philanthropy. But the moment any frankness was manifested, then one was on the way to stirring that prejudice which has been cultivated in the soul of white America until it has taken root in that most fearful and unreasoning of human passions—namely, sexual jealousy. White American males, crude or cultured, rich or poor, generally speaking, are jealous of Negro males, while white women, to a less extent, are jealous of colored women. Sex jealousy, not economic rivalry, is at the bottom of the racial diatribes, the lynchings and the determined efforts to keep down the Negro in the labor market. It is only those who are unfamiliar with the real history of American color prejudice assert that it is an economic question. It was once, but it has long ceased to be.

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Oil on Waters.

HENCE, NEGRO music comes like oil on the troubled waters. By not exciting racial feelings, it might in time soften the hearts of the dominant group to the point where it will listen to the Negro's written or spoken story. But let us not be too optimistic. Saul was ready to toss his javelin at David during musical intermissions, and Gertrude Stein, who selected Negro singers as the best interpreters of her operetta, came out strongly in favor of segregation, the Negro's greatest evil, according to the daily press.

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The Art of Africa.

GEORGE S. SCHUYLER, New York columnist, author and globe-trotter, is engaged in the praiseworthy task of popularizing native African industrial art in American homes. To those who believe that African, like Greek, art is a thing of the past, the sight of these objects of modern African craftsmanship will be a pleasing surprise. One will see that the natives of Liberia, the Gold Coast, Nigeria, French Guiana, the Cameroons are as skilled industrial artists as Europeans and Americans, with the addition of being far more sensitive to the value of bright colors.

Among the objects brought back by Schuyler from his West African trip were leather cushions, hassocks, ladies' bags, scabbards, ornamental swords, table-mats, slippers and bracelets. Everything has been done by hand. The leather has been worked over until it is of silky softness. The lizard-skin cigarette cases are of a rare, exotic beauty; the table-mats, the native cloth which may be used for drapery or wall-hangings; and the cushions will give a touch of originality and brightness to a room. Besides, all serve as excellent racial propaganda.

Stokowski Will Conduct Premiere Of Tuskegee Negro's First Symphony

NEW YORK, Nov. 11.—(UP)—A former negro bootblack, who started his musical career in bare feet, will sit beside Leopold Stokowski Friday evening when the Philadelphia Symphony orchestra plays the opening strains of "Negro Folk Symphony, No. 1."

He is William L. Dawson, Anniston, Ala., and now of Tuskegee Institute. It will be the world premiere of his composition—the first Negro symphony ever written, and the only symphony ever written by a negro.

Stokowski will conduct the premiere. Gathered in the concert hall at the Academy of Music in Philadelphia, will be internationally known composers and musicians.

They will pay tribute to this slim, sad-eyed young man of 35, "born with a banjo in his hand," first of his race to set to classic symphonic orchestration the heartbeats of his people.

"I believe it to be a work of national importance," Stokowski said. "Dawson has voiced the spirit of his people struggling in a new land—the ancient voice of Africa expressed through the medium of the white man's most highly developed instrument—the symphony orchestra."

Twenty years ago a barefoot negro boy appeared at the gates of Tuskegee Institute. He had saved enough pennies from shining shoes in Anniston to pay his railroad fare to Tuskegee. He ran away from home to become a musician.

He had no entrance fees. But he went to work in the 2,000-acre farm at Tuskegee Institute, played in the band, studied music and sang in the choir.

Eleven years later young William Dawson sat in the gallery at the auditorium of the Horner Institute in Kansas City. The Kansas City Symphony orchestra was playing his own composition. Governor Henry J. Allen was handing out diplomas on the platform below—Dawson's among them, but he was not allowed to sit on the platform.

Later he played a trombone in the Chicago Symphony orchestra, and ultimately went back to Tuskegee where he is musical director.

Dawson will arrive in Philadelphia Tuesday to make preparations for the premiere of his masterpiece.

"Have just conducted new version of your symphony in rehearsal," Stokowski wired him. "Am very enthusiastic about it. Please wire me title and also titles of each of three movements."

The three phases of the composition are "Bond of Africa," "Hope in the Night" and "O, Lem'me Shine!"

The first is introduced with rythmic hand-clapping and stamping, and the use of tom-toms, with a couplet—

"Oh, M'li'l' Soul, Gwine-a Shine, Shine—

"Oh, M'li'l' Soul Gwine-a- Shine Like a Star!"

The second movement is one of hope—screams from the strings, muted brasses, effecting the happy voices of children. And the third is a composition of religious feeling, mingling well-known melodies of negro spirituals.

NEGRO SPIRITUALS TO FEATURE CONVENTION

Two-Day Contest Opens Dec. 5 At Auditorium

"Swing Low Sweet Chariot" and "Steal Away" will ring through Birmingham's Municipal auditorium Dec. 5-6 when Negroes from all parts of the South gather for the first annual Alabama Negro Singing Contest. Thousands are expected to attend.

Only Negro spirituals will be sung. Prizes ranging up to $50 are expected to attract outstanding choirs from Alabama and surrounding states.

William Pickens, Negro orator, will be master of ceremonies and will award the prizes.

Approximately 2500 seats will be reserved for white persons.

OVATION ALMOST MARS DAWSON'S FOLK SYMPHONY

Stokowski Calls Down Audience; Cheyney Singers Heard

PHILADELPHIA—Gales of applause which swept the historic Academy of Music here Friday which was intended as a tribute to William L. Dawson, youthful composer of 'Negro Folk Symphony No. 1" by an overly enthusiastic audience following the second movement during its second presentation by the Philadelphia Symphony Orchestra under the direction of Leopold Stokowski, resulted almost tragically and led to a sharp reprimand of the listeners followed by a brief talk on appriate and inappropriate applause by the noted director.

The incident which marred the otherwise successful and in the opinion of the critics improved presentation of the first Negro symphony by a member of the race by a major orchestra was unfortunately interpreted by some of the hearers as marking the end of the composition with the result that many trooped into the aisles and made for the doors prematurely.

Applause Significant

The reception of Dawson's opus Friday and Saturday too when it was repeated was just as enthusiastic as the ovation accorded the Negro symphony at its premiere Wednesday in the same place at a concert for youth. This it was pointed out was significant in that Friday's and Saturday's audiences were much more mature and therefore naturally more discriminating.

The symphony had its fourth presentation Tuesday night at Carnagie Hall when Mr. Stokowski and his famous orchestra played the number for the first time before a New York audience on the occasion of his third appearance in that city this season.

Cheyney Singers Heard

On the same program which tunity to hear Mr. Dawson's sensational composition, a group of singers from Cheyney State Teachers College scored in a novel rendition of the spiritual, "Run, Mary Run" accompanied by a picturesque pantomime which was a visual interpretation of the selection.

According to the Philadelphia Record generally conceded to be the most liberal in its treatment of Negroes, the contribution of the group from Cheyney was 'more convincingly racial."

However praise for Mr. Dawson's symphony was unstinted as excerpts from accounts in Philadelphia papers following the first and second concerts reveal.

Linon Martin writing in the Philadelphia Inquirer Tuesday however gently hinted at plagiarism stating that it "is melodious and score with full and flexible use of the orchestra, but seems less Negro in origin and aspect than derivative of Franchk, Dvorak and Tchaikowsky. . . ."

Denial Not Vehement

In replying to this charge and another that it "appears well garbed in Caucasian dress." Mr. Dawson was not as vehemently in his denial as might have been expected.

Said the youthful composer:

'If when critics say this they mean that I have used the white man's instruments to convey, I do not deny it," he is quoted as saying. "They are, as far as I know, the highest mediums of expression known to the civilized world.

"Dvorak used Negro idioms," he explained in denying further implications of the charge. "That is my language. It is the language of my ancestors and my misfortune is that I was not born when that great writer came to America in search of material." He added that the theme, "the Bond of Africa," first movement in the symphony, will recur in whatever else he writes.

'I can see no future for Negro music as such," he said, "unless Negro composers stop aping white writers and simply put forth the thing that rises up within them without thinking of the popular reception in will receive. Some Negro must write the truly great music of which the group is capable—and the sooner they put aside the foreign and artificial, the sooner we will have the thing of which we dream."

Stokowski Comments

Perhaps, however, of more importance than the opinions of the critics is the regard with which the composition is held by Mr. Stokowski himself. The noted director in commenting on the Negro Folk Symphony had the following to say:

"Dawson has succeeded in portraying that aspect of American life which he has seen and lived and felt most profoundly. It is a work which is both vital and personal.

"He has voiced the spirit of his people struggling in a new land; the ancient voice of Africa transferred to America and here expressed through the medium of the white man's most highly developed instrument, the symphony orchestra."

Mr. Dawson, a former student of Tuskegee and now director of the School of Music there, and conductor the Tuskegee Choir, is a native of Anniston, Ala. He celebrated his thirty-fifth birthday on September 25.

During his student days at Tuskegee, he learned to play many instruments in the institute band and orchestra, sang in the choir, studied piano and harmony. He took up composition and orchestration at Washburn College, Topeka, Kan., in 1921, and spent four years on theory and counterpoint at the Horner Institute of Fine Arts in Kansas City.

His master of arts degree was received from the American Conservatory of Music in Chicago, where, for several years, he played as first trombonist in the Chicago Civic Orchestra, being the first Negro to occupy this position. He got the job because he was the only applicant who could play the alto clef trombone.

Birmingham, Ala., Age-Herald
November 17, 1934

Triumph

Those who on Friday afternoon heard the broadcast of the Philadelphia Orchestra's rendition of Dawson's "Negro Folk Symphony" must have felt that this was a tremendously moving performance of an extraordinarily sincere and vaulting work. It is audacity for a layman to speak before the critics will have had their say, but the fact remains that the sensitive listener could hardly have failed to find in this fusion of Negro themes in a symphonic pattern a deeply stirring utterance.

To Alabamians, aware that the composer is not merely a native but is also the choir-master at Tuskegee, it is enormously pleasing that one of their Negroes has achieved this triumph. The unusual response of the audience at Philadelphia, which broke in with overwhelming applause at the close of the second movement, indicates the effect produced upon those who heard at close hand the unfolding of this genuinely "big" utilization of familiar melodies in the shaping of a distinguished opus.

For the first time a Negro has put into a symphony the songs of his people, and it will be a long time before anyone else, black or white, will be able to produce a comparable composition of the same nature.

TALKING IT OVER

With WILLIAM N. JONES

DAWSON IN PHILADELPHIA

PHILADELPHIANS HAD THE CHANCE to be chesty this week. At the Academy of Music on Wednesday afternoon and Friday evening, sitting beside the great director, Stokowski, of the Philadelphia Symphony Orchestra, was William L. Dawson, director of music at Tuskegee Institute.

Director Stokowski raised his baton and the symphonic strains of Dawson's folk symphony pealed forth. This was his first symphonic work of major dimensions and on Friday night, when it went out over the ether waves, there must have been a feeling of pride in many breasts, for this achievement skirted the acme of musical accomplishments.

Philadelphians also did him honor at a dinner at the Marion Tea Room.

I am not even a good layman judge of music, to say nothing of being able to make appraisals of a work like Dawson has produced. I tried my best, however, to register in my feelings what that orchestra was doing with the great theme of colored folk music. I must confess that to me there was a little something off color about it.

As a young man I often sat in the back seats of congregations in the backwoods of the Carolinas and listened to the real folk music as it rippled down in undiluted realness from the slave sorrow days. I have also wielded the pick and shovel to the tune of working songs of the road gangs. And more recently I sat in on a chant in the African jungle with the tom-tom out of whose strange rhythm sprang the modern folk music of the group.

And as I listen to modern arrangements of many of the so-called spirituals, I must confess that I miss much of something I have not the musical knowledge to describe.

Eva Jessye and the Southernaires touch sometimes the chords which seem to harmonize with those real old songs in their simple purity. But too much tinkering with them rubs off something which made them real folk music.

I guess from the standpoint of musical technique Dawson's "Folk Symphony" is a great composition. Anyway, Philadelphians should be proud this week that in this city of Brotherly Love a member of our group stood out distinctly at the very zenith of musical achievement and may take his place among the immortals.

Music-1934

IT CAN BE DONE!

MARIAN ANDERSON, Philadelphia concert artist, thrills discriminating musical audiences in Scandinavia; Etta Moten, popular songbird of radio, stage and screen, takes her musical gifts to the White House and charms the President and his guests; Lillian Evanti, the opera star with an enviable career in Europe and America, is "commanded" to sing also before President and Mrs. Roosevelt; Ethel Waters, comedienne and songstress of international fame, at one and the same time is the star of the Broadway hit, "As Thousands Cheer," star of the American Oil Company's Sunday night nationwide radio entertainment, and headliner at the Riviera, exclusive New York night club, featuring only the best white entertainers.

These four women are Negroes. They were born with little more, if any, advantages than millions of other Negro women. They were supposedly handicapped by the bar of color. But they did not let a little thing like color hold them back. They studied, they practiced, they perfected themselves; they were not afraid to start at the bottom. Consequently they have arrived on top.

There is far too much pessimism in Aframerica; too much of a disposition to bewail the handicap of color and to blame failure to achieve success on that alone. But often failure is due, as among whites, to unpreparedness, incompetence, inefficiency. It is difficult to hold back those who have the goods—and the guts.

The careers of these four colored women prove it. They have accomplished more than tens of millions of other women favored by white skins in a land where lack of pigment is an asset. Others can do likewise.

Roland Hayes, Despite Success, Is Saddened

No Longer Under Boston Symphony Management

Burdened By Spiritual Frustration Of Race He Loves

LOS ANGELES, Calif.—(ANP)—Standing on the mountain top of success, acclaimed by the world as a great singer, Roland Hayes today looks back over the path he has trod, over the heads of millions of his racial brothers, groping for light and freedom, and is sad.

Mr. Hayes sang recently in San Francisco. One writer, describing the singer, wrote: "He is a slight man, with a frequent smile, but the most striking thing about him is the driving force of a mind that cuts through superficialities."

Rich beyond his brethren, honored by kings and princes, Hayes has won sway in a strange, almost unreal world, but has never escaped the cross of color. He has sought to bear the cross, even as the black man who followed after the Master to Golgotha.

His Inner Story

The inner story of Hayes is coming out. His proud, sensitive soul would conceal that story—of his suffering. He smiles, but as the San Francisco writer aptly observed, "the driving force of his mind cuts through superficialities" to realities that would rush a less intrepid soul.

In his travels in the United States, Negroes have frequently criticized Mr. Hayes because he sang in places where members of his race were segregated. They thought that, out of love for his race, he should have refused to sing. When he sang, they declared that he did not love his race.

What will these critics think when they learn that "love of race" is forcing Mr. Hayes to turn his back upon the kind of fame he has won—that he would, forsooth, forsake the fame and fortue that has been his, to step back and join hands with his sun-kissed brothers?

A Story Untold

Perhaps it is better not to tell all. Have you missed the Hayes' tour this year? You doubtless thought nothing of it, expecting that the great singer would come along after a while. But he will not. Mr. Hayes is no longer under the management of the Boston Symphony Orchestra Concert company from which he received his big bookings.

Why? No need to go into that. The Boston management will say the fault is Hayes'. It probably is more probably it is the fault of Mr. Hayes' love of his race.

When money and fame came to the great singer, they were a power to be used. He would use this power to help his race up, to make it understood. The newspapers have before now told of his school project in Georgia, of his desire to contribute to racial welfare.

His Greatest Ambition

Greater even has been his ambition to persuade others to appreciate the true spirit of his people and their contributions to artistic culture. Conventional notions, based on superficialities, have disgusted him. He has fought them. In San Francisco he said:

"We (Negroes) have forgotten our beginnings. There will be no great Negro art until someone goes back to find them. It will be hard to find those beginnings. We are far from the African jungles now, our education is the same as anyone's else, and our true folk music is almost lost.

"Our music has no angles—it flows— and the sharp syncopation most people read into it doesn't belong there at all. It's as ridiculous to me to hear a spiritual 'jazzed' as it would be to white people to hear a Bach mass played like an Irish jig."

Sacrifice For His Race

Reading those words, you suspect that Hayes is instinctively opposed to what whites expect of Negroes and of some "arty" schools of thought among Negroes. It is deducible that the great tenor might have had notions opposed to those of the Boston Symphony management. But if he did, and they were of the above nature, he must have chosen to sacrifice himself for what he thought was good for his race.

Hayes' major disappointment of a lifetime occurred in 1933. From a slave cabin, he had risen to sing in the palaces of the world. The artistry of his singing had created for him a new world in which the subjects were the cultured people of all races and nations and he was king. Said he to himself:

"As these people pay tribute to me, why should they not help my brothers in bondage. I will show them the path I trod." Maybe they will lend a hand to my brethren against whose condition I am sorely tried."

His Great Disappointment

Mr. Hayes' notion was to have a story of his life written and a motion picture adapted to it. The matter wa taken up with influential persons and the story was written. All his life, the singer had been saving detailed records gathered on the road from cabin to palace. Voluminous records were woven into a story.

Then came the motion picture adaptation. The lords of the screen world are white. They have white notions. They cater to whites and white notions. Their pursuits are commercial, which means that their products must be built to make money.

Mr. Hayes hoped that a motion picture of his life might create greater appreciation for his people. The angles of his story most important to Mr. Hayes, the motion picture producers dubbed propaganda. The angles paramount to the producers, Mr. Hayes called commercial. He blue-pencilled them and the producers blue-pencilled what Hayes wanted.

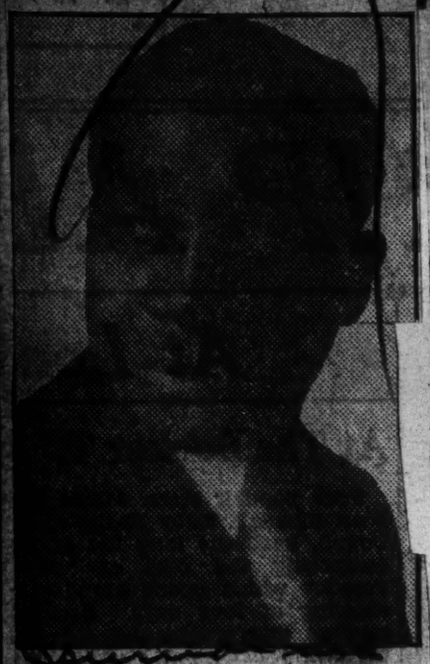
Picture Not Likely

In spite of all the work that has been done, there probably will not be a motion picture of the life of Hayes, although the producers would make a picture if they were permitted to commercialize it as they think ncessary.

What is Mr. Hayes doing now? He has been out here in the West, singing, but carrying his burden. Maybe he will go to the East, maybe not. He has surrendered his contacts and would proudly build over again, perfect his own organization. Friends have helped him on the Coast. But will a Coast organization have the influence to place him in the great concert halls of the East and Middle West? One cannot say.

Hayes is sad, but undaunted. The fire is in his eye, the driving force is in him. He will stick to his guns. But men have died with their guns in their hands. One must wonder, as this interviewer did, if Hayes, taken to the mountain top and promised the world if only he would think as the world (white) thinks, will continue to exclaim: "Get thee behind me, base deceivers, you spoil and defame the soul of my race."

Wins New Laurels



Dr. R. Nathaniel Dett, famous composer and choir director, who now conducts a private studio and trains radio choral groups in Rochester, N. Y., is featured in the February issue of The Etude Music Magazine, one of the leading publications of its kind in the country. The magazine publishes an autobiographical sketch by Dr. Dett. The article covers two full pages and is illustrated by the musician's photograph.

Dr. Dett has organized in Rochester the Negro Community Choir. This group made its first public appearance on Sunday, January , in the Eastman Theatre in ochester. Its artistry and his direction were lauded by critics.

APPLAUSE GIVEN EVANTI AT THE WHITE HOUSE

News Reel of Singer Made at Mrs. Roosevelt's Luncheon.

HAS REQUEST FOR CLASSICS

Prominent Guests Laud Singer.

By FLORENCE M. COLLINS

WASHINGTON.—Two crowning events in the career of Mme. Lillian Evanti, acclaimed opera star, occurred last week, when she sang at a White House luncheon at the request of Mrs. Roosevelt, Friday; and was fil d by the Pathe News Reel, Saturday.

The singer will soon be seen and heard in a move short in her rendition of two arias—"Puritani" by Bellini, and "La Traviata" by Verdi.

Contrary to the general Nordic theory that Negro musicians are competent to render only spirituals and jazz, the Pathe News photographer particularly asked Mme. Evanti to sing operatic selections saying to her, "You are known as an operatic singer."

Sings From Verdi

Her program at the luncheon comprised several classical numbers, including "Das Veilchen" by Mozart, and "La Traviata" by Verdi, and several spirituals and American compositions.

The concert was in the East Room, which was beautifully decorated with flowers, and, with two fireplaces aglow, made a charming setting for the singer. The applause was enthusiastic, and the audience of about forty distinguished guests, was delightfully responsive. sponsive.

"To meet Mrs. Roosevelt is to love her," the diva said. "She fairly radiates charm."

"I told her," she continued, "that we all love her and that she had given us a great deal of hope and confidence."

Some of the prominent guests of Mrs. Roosevelt at the luncheon were Miss Mary Dewson, director of the women's division of the Democratic National Committee; the Secretary of Labor, Miss Frances Perkins; Representative Mary T. Norton, Mrs. Edward Shouse, Mrs. Edward J. Costigan, and Mrs. Emily Newell Blair.

Mme. Evanti, a resident of Washington, made her debut in grand opera a few years ago in Eruope. Since that time, she has made several tours in this country.

Nordics Rave Over Marian Anderson, But Denmark Bank Says She Makes Too Much Money; Placed Under Ban

By THYRA EDWARDS

HELSINGER, Denmark, Feb. 8.—(ANP)—"By her voice she subdued them."

A timid brown girl from Philadelphia has conquered the Nordic world at its source. The Nordics may have their bond hair, brains, their machines, re arms, long heads, long legs, irresistible energy and all that, and they may be the salt of the earth, but for more than three months now, the Nordics, the real oNrdics, have been paying obeisance to a colored queen, Marian Anderson. All she has had to do has been to sing.

Denmark, Sweden, Finland (that is where Nordics are born) have each made of Marian, a national idol.

Originally, Miss Anderson came over in September and planned a group of concerts which would enable her to return to the States before Christmas. But she is still here, still busy, and would not return to the United States until next fall if she were not contracted for engagements in Canada in March.

In her conquest of the Nordic countries, Miss Anderson has met only one rebuff. That was in Denmark, at Copenhagen. She had expected to give two concerts in that city, possibly three, but she was only allowed to give one, and then to sing (for nothing) at a charity affair.

The National Bank of Denmark set its foot on the plans for the great singer. The ministry of justice refused to issue a permit for more than one concert. When questioned as to the reason, the ministry explained that it acted on a recommendation of the National Bank.

"The reason is this, that the National Bank wrote to the Ministry of Justice some days ago that the Bank considered it a serious matter that foreign artists were continually leaving the country with rather considerable sums. The National Bank therefore recommended the Ministry not to grant the permits so freely."

"Is it not very regrettable that the refusal should happen to such a great artist as Marian Anderson?" the minister was asked.

"The great artists, of course, get big fees," he replied, "and they leave the country and carry the money away with them."

But, in spite of the ministry of justice and the National Bank when Miss Anderson appeared on the program of the charity concert, the people of Copenhagen showed that they were her loyal subjects. The day after she sang, the following article appeared on the front page of "Politiken," under the title "The Copenhageners Would Not Let Marian Anderson Go":

"In spite of the order issued by the Minister of Justice, Marian Anderson sang once more in Copenhagen—at the Town Hall Concert yesterday, for the benefit of the Children's Office. As her assistance was for the purpose of charity, without any payment, nobody could make any objection. The black star gave—at present for the last time—a performance with blessings of Frede Skaarup's as well as the Minister of Justice and the National Bank.

"No sooner did the rumor spread that the famous and prohibited singer would assist at the Town Hall, than there was a run on the booking offices by the Copenhageners, who were not desirous of missing this chance. Until in the morning yesterday, only one-third of the seats had been sold, but already one hour after the gates had been opened, at 10 o'clock, it was impossible to get one seat more in the room—every chair had been booked.

"Marian Anderson sang herself into the hearts of the Copenhageners, it was a farewell which will late be forgotten. It was she people had come to hear, it was she people waited for, and the applause that greeted her, when she went up on the music stand at the end of the concert had almost a ring of demonstration. The black artist bowed her head and received the deafening round of applause without a smile. For several seconds she stood thus waiting, while the audience cheered her. Then by a movement as quick as lightning she gathered the flowing laces round her and gave by a toss of the head a signal to her accompanist, the composer Kosti Verhanen. And then she sang—Ye Gods, how she sang!

First Schubert's "Die Allmacht."

"The dark voice more deeply colored than she herself, sounded like the soft caressing touch on the strings of a violincello, but below this restrained form, you had a foreshadow of the passion of the child of nature, the soft paw had tiger claws . . . From Schubert she went over to a little Swedish folk song, and ended with the English "Spring Time," which offered her an opportunity of showing off as colorature singer. Then this was to have been the end of it. But—the audience would not for any price let this wonderful artiste go, again and again she had to appear and thank for the applause. People jumped up on their chairs cheering and crying "Long live Marian!" There was no way out after several attempts in vain she had to give one extra, a little English folk song.

"This was definitely the end.

"The auidence would have liked to have kept her much longer, but while the cheers were still ringing through the hall, Marian Anderson left the Town Hall.

"During a short quarter of an hour she had by her song earned many thousand Kroner for the Copenhagen children's Christmas and the order had not been contravened."

Music - 1934 I.

New Yorker - N.Y.

MAR 3 1934

MUSICAL EVENTS

Virgil Thomson and His Stein Songs—Beethoven As a Fund Campaigner

AT the Forty-fourth Street Theatre there is, if everything is still on schedule, as tidy an operatic production as the town has seen. The sponsor is Harry Moses, who has allied himself with a group all-embracingly styled The Friends and Enemies of Modern Music. The cast includes flocks of gifted Negro singers, actors, and dancers. An alert orchestra is directed by Alexander Smallens, who appears by courtesy of The Philadelphia Orchestra. Mr. Smallens is a prize for any opera company. The settings are smart cellophantasies by Miss Florine Stettheimer, who also contributes gay costumes; the unorthodox choreography is by Frederick Ashton; and every other detail of production is praiseworthy, including the thoughtfulness of the management in supplying reviewers with copies of the text in the original language.

The attraction is "Four Saints in Three Acts, an opera to be sung," and, strangely enough, it is a singable opera, for its composer, Virgil Thomson, has something like genius for setting words so that they "come out." His melodies are agreeable, his writing for voices is superb, and his orchestration is euphonious, apposite, and frequently witty. This job establishes Mr. Thomson as one of our most interesting composers for the stage. As music and its projection, Mr. Moses's party is a distinguished enterprise.

MR. THOMSON'S score, in case you haven't heard, is sung to words by Gertrude Stein, and you may take them either as just a bowl of Cherry Sisters or as the utterances of a Master Mind. They may be read in a handsome edition by Random House, which, by the way, would be a good name for the opera; and if you find out what they are about, it won't make much difference. It makes a difference, however, to discover in Virgil Thomson a composer who apparently can set to attractive music a theatre program, from the fire notice to the liquid-soap credits. Which is almost what he has accomplished in "Four Saints in Three Acts."

NEGRO IS THEME OF PROGRAM AT COLLEGE MEET

Asheville

Musical Selections Are Given At Gullowhee Gathering

Citizen

GULLOWHEE, March 3. (Special)—The first scheduled programs on the American Negro was presented Friday afternoon in the faculty-student assembly at Western Carolina Teachers college.

"The American Nego in Music" was the theme of the program. "The American Negro in Literature" will be the theme of the second of the programs, which will be presented Wednesday afternoon.

Mrs. Charles G. Gulley, of the music faculty and music chairman of the North Carolina Federation of Women's clubs, was in charge of the program. The outstanding feature was an address by President H. T. Hunter, of the college, on negro songs and music.

The program opened with the singing of "Steal Away" by the faculty quartet, composed of President Hunter, Deon W. E. Bird, Mrs. Charles G. Gulley, and Mrs. C. C. Buchan-

an. W. E. Potter, of the music faculty, was at the piano. Prayer was led by President Hunter. President Hunter prayed that "white people in the years to come may strive to bring out the best that is in the black man." "Joshua Fit the Battle of Jerico" was sung by Mrs. Gulley.

"The contribution of the American negro to music is much more extensive than one would suspect," declared President Hunter in his talk on negro songs and music. He discussed the African background of the music of the American negro, giving especial emphasis to the marvelous rhythm.

The speaker said that Chrisianity has had a great effect upon the music of the negro in America. He gave three outstanding characteristics of negro songs: First, portrayal of limited vocabularies; second, repetition of very simple phrases; and third, poetic titles. He discussed the various types of negro plantation songs.

The program closed with the singing of "Go Down Moses" by Mrs. Gulley. This is one of the more famous negro spirituals.

Raleigh, N. C., News & Observer
April 5, 1934

TWO MUSICAL EVENTS SCHEDULED AT SCHOOL

Two musical events are to be given at St. Augustine's College next Saturday and Sunday.

On Saturday evening at 8 o'clock Harrison H. Ferrell, well-known Negro violinist, will be presented in recital in connection with the college program series. Dr. Ferrell is an interesting personality. He received his musical training under Ludwig Becker, former concert master of the Chicago Symphony Orchestra, and was graduated with the Ph.D. degree from Northwestern University in 1928 as the youngest person ever to receive that degree there.

The annual Easter Musicale Sunday at 4:30 p. m. will be in the college chapel. The program is arranged so as to follow the development of church music in chronological order. The program will be rendered by the St. Augustine's Choral Club, under direction of L. T. Caldwell.

Musical Leader
Chicago Ill.
MAR 17 1934

MUSIC IN CHICAGO

Hess' Encores Equal Program

Myra Hess, appearing at the Blackstone Theater March 7 under the direction of Bertha Ott, played to a sold out house. At no time has the popularity of the English pianist been more evident, for the audience would not leave until Miss Hess had played enough encores to make the program more than twice its original length.

Bach's Italian Concerto and French Suite No. 5 become vehicles for as fine piano playing as has ever been heard here. The former revealed Miss Hess' enormous technic and the nobility of her intellectual approach to her art. Its structure was made most lucid by the mature intellectuality of her interpretation, and its message was made most convincing by warm tone and eloquent phrasing. The French suite was given with great delicacy of line, and the old dances fairly sparkled with joyous vitality.

Brahms' Sonata, Op. 5, found place between the Bach works. Miss Hess' interpretation discovered many unsuspected beauties in this composition and she realized its romantic mood to the fullest with a wealth of tonal effects and powerful climaxes. The long group of encores included more numbers by Bach and Brahms and works of the romantic and modern schools.

A recital by Myra Hess always leaves one with a greater appreciation for the piano. One is impressed by her understanding of its tonal possibilities, which she wisely never seeks to overreach. Above all, perhaps, what the public loves most is the charming personality which is felt in all Miss Hess' interpretations.—F. S.

M. P. E. Scholarship Benefit

Iota Alpha chapter of Mu Phi Epsilon will give a card party and program for the benefit of its scholarship fund at the Palmer House March 21. The performers will be William Russell, Ida Mae Cameron and a trio (Anna Marie Gamble, Lillian Pringle, Florence Henline).

Ovation for Chicago Composer at Woman's Symphony Concert

The Woman's Symphony Orchestra gave its fifth concert this season in the Gold Room of the Congress Hotel March 11. Ebba Sundstrom, the conductor, opened the program with a vigorous reading of the overture to Smetana's "Bartered Bride," which aroused the immediate enthusiasm of the capacity audience. Borodin's Symphony in B minor, which followed, showed again what this fine body of players can do with the heaviest works of orchestra literature and attested the heights to which Miss Sundstrom has won as an interpretative artist. The director's treatment of the score sustained interest throughout the lengthy pages of development, and the numerous changes of mood were made to contribute to an effective dramatic scheme.

The American Negro Suite by Thorwald Otterstrom, well-known Chicago composer, was one of the "hits" of the concert. Each of its seven numbers is founded on a Negro melody, which the composer has employed with great skill and imagination. The orchestra made the most of the effective score, and the extremely brilliant close was overlapped by applause which grew to an ovation and forced Mr. Otterstrom to bow many times.

The concert closed with the local premiere of Ravel's piano concerto, in which Bernstein was the soloist. The Chicago pianist gave a stirring performance of the work, bringing out the humor and color with vividity. Miss Bernstein was received with the greatest enthusiasm, and in response to the applause the last movement of the concerto was repeated.

SANG AT STEINWAY HALL

Mwalimu Festival Chorus with Manet Harrison Fowler conducting, which won approval of a large audience at Steinway Hall Thursday night, in their New York debut. The program included several songs in Yoruba, a language of West Africa, (spoken by 20 million people) besides works in English.

NEW YORK, Apr. 5—(AN)—The Mwalimu Festival Chorus, Manet Harrison Fowler conducting, made their New York recital debut and a very appreciative audience. The program included several songs in Yoruba, a language of West Africa (spoken by approximately twenty million people) besides several well-known spirituals and other works in English.

Mrs. Fowler, a native of Fort Worth, Texas, is a graduate of Tuskegee institute and of the Chicago Musical college. She came to New York primarily to found the Mwalimu school in that city, the purpose of which is to develop African music and creative art.

Mrs. Fowler, encouraged by the success of the Steinway Hall concert, is planning a recital in Town Hall in October.

The reaction of the press and public to the Thursday evening concert was most favorable, and following are a few of the excerpts from the New York press:

"The chorus . . . gave a well unified performance, marked by good quality of collective tone."—The New York Herald-Tribune March 16.

". . . singing of the Chorus was impressive in its earnestness of spirit and understanding. The audience . . . was large."—New York Sun, March 16.

"The singing of the Chorus was excellant . . . and Mrs. Fowler, a Tuskegee graduate, was a skillful leader."—Musical America, March 25.

Greenwood, S. C. Index-Journal
March 11, 1934

Negro Song For Tibbett

CHARLESTON, March 10—Lawrence Tibbett, Metropolitan opera singer, who has taken an especial interest in negro music, has been furnished the words and music of an unpublished Carolina lowcountry spiritual and will add it to his repertoire.

The song is called "Death is a Strange Man Comin' Along Takin Down Names," and is part of the program for the "Plantation Echoes" a negro production to be staged twice Friday, March 23, during Azalea week. Professor Alex Zenier noted down the music from hearing the negroes sing, and sent Mr. Tibbett.

Nashville, Tenn. Banner
March 6, 1934

Large Gathering Sees 'The American Negro'

Celebrated Negro spirituals and folk songs stirringly sung by a choir of more than 200 voices provided the background for "The American Negro," pageant presented at the Ryman Auditorium Monday night before an audience of more than 2,500 members of the white and colored races.

From the slave block to the present day, the history of the Negro's development was traced through many scenes, the last half of which brought out the accomplishments and opportunities of the Negro of today, depicting the educational, cultural, and fraternal life of the race in this era.

The pageant was written and directed by the Rev. Arthur D. Williams and had in its cast many Negro actors and actresses of marked ability and accomplishment. The presentation is declared to be the most elaborate ever attempted by members of the race to depict their rise in America and their contributions to American life.

Dr. Dett's Piano Recital

BIRMINGHAM, Ala., April 20.—Dr. R. Nathaniel Dett, noted pianist and composer, will appear in Miles Memorial college, April 30, in a piano recital. Dr. Dett was acclaimed on his European and American tours with the choir he created at Hampton institute, where he also founded and directed the school of music.

Mixed Audience Of 500 Hears Dr. Dett In Chickasha

CHICKASHA, Okla.—The much anticipated local concert of Dr. R. Nathaniel Dett, widely recognized composer-pianist, was pronounced a huge success by the sponsoring Lincoln high school choral club when more than a half thousand persons, including approximately 200 white people from neighboring cities and colleges, were held by the charm of Dr. Dett's extraordinary piano technique through a brilliant performance in Lincoln high school auditorium Wednesday night.

An unusual precedent was noted in connection with Dr. Dett's concert appearance when the Chickasha Daily Express," white daily, front-paged a review in according the famed artist almost as much publicity as the white press frequently allots to Negro crime stories.

The review in part follows:

"Few artists have impressed local audiences as Dett succeeded in capturing last night's crowd in the spell of his interpretations of Bach, Brahms, Grieg, Boone before closing the recital with his own compositions. While much of the interest centered about Dett's widely known compositions, including the beautiful Enchantment Suite, the Magnolia Suite and in the Bottoms Suite with the Juba Dance the artist's clear understanding and technique, together with the feeling with which he painted clear perfectly tinted tone pictures in Bach's Fantasia and Fugue in G Minor and Captice on the Departure of a Beloved Brother, were highlights of his program.

"Brahms' Rhapsody in D. Minor was followed by Grieg's Nocturne and Boone's Dance Negro. For an encore he gave the audience Brahm's enchanting waltz in A flat Major. Another of his encore numbers was his 'Mammy.'

"During the intermission the Lincoln choral club sang Dett's 'Son of Mary,' a Negro spiritual and presented the artist a bronze plaque of Beethoven."

Mammy Songs Broadway Never Heard

BY FREDERIC J. HASKIN.

All the fact-finding commissions and investigative bodies of the Federal Government probably are not doing as lasting work as a fractional little division of the Library of Congress known as the Archive of American Folk Song. Under the direction of R. W. Gordon, the archive is attempting to assemble a complete library of what is technically termed the oral literature of the nation. It is a collection not only of song books, but of phonographic records reproducing folk songs which never have been put on paper. It is believed by the enthusiasts assisting in the undertaking that when such pretentious documents as, for instance, the Wickersham report or the N. R. A. code hearings, have been utterly forgotten, the American people will retain a lively interest in folk songs.

The work has a double fascination—the fascination of book collecting in a particular field and the fascination held by an unusually intimate study of the ethos of a people. For example, few book collectors there are who would not envy the experience of the Library of Congress in coming into possession of what might be termed a first edition of Dixie. The archive now has an undoubted first-printed version of that most characteristic of sectional national airs. As an indication of the ethnological interest involved, it can be stated that the archive has found fascinating examples of the influence of various types of very early folk songs on the American stage, on literature and even on the thought of the people.

Some of the work being done is not greatly different from the work of an archeological explorer. It has been found that after 1840 the Negro had been listening long enough to the music of white men, sung in stanza form, to be influenced by that form. The modern Negro spirituals, that is, those only about a century old, have fallen pretty much into the stanzaic form. But exploration has come upon remote peoples still singing the non-stanzaic forms which prevailed before 1840.

In Missouri, folk song explorers have found people, separated by mountain ranges from the great plantations and very remote from civilization of most of the South, who still chant the non-stanzaic type of spirituals. These people neither read nor write. They know absolutely nothing of written music, indeed, are unaware there is any method of writing music. Obviously, then, there is no way of obtaining absolutely correct records save by actually recording the sounds uttered.

Prison Segregation Preserves Songs.

Mrs. Betty Winger made one of the most fascinating explorations. She found that Negroes in West Virginia, Virginia and Kentucky mountain districts were singing songs which, while obviously of purely Negro origin, were certainly very unlike the Negro songs most generally known. It was discovered that the Negroes of these Appalachian regions traced their memories back to the Ozark Mountains of Missouri. A trip was made there and the very fountain head of a non-stanzaic type of Negro song was discovered deep in the hills. Of special assistance was Aunt Hulda, a Negro mammy, who, at the time, was 104 years of age.

Prof. Lomax has had his most conspicuous success in jails in the deep South. He has found that in Louisiana and Mississippi, for example, there are Negroes in the jails who, lacking all literacy and being fairly well content with their lot, spend their time in singing songs never heard on Broadway. He found his richest material among lifers—older Negroes who had been in jail since

Music - 1934 II

before such blackface minstrels of another race as Al Jolson and Eddie Cantor began their careers; in some cases before such composers of Negro songs as Irving Berlin and Jerome Kern were born.

The younger convicts had been, in many cases, contaminated by hearing American jazz and Broadway mammy songs. But the older prisoners were the leaders and Prof. Lomax has been remarkably successful in obtaining recordings. He has obtained solos, duets, quartets and large groups. In one case the singing of an entire church congregation was recorded.

Many Difficulties Encountered.

Acoustics has sometimes proved a problem in this work. Prison walls are likely to produce too much of an echo; that is, they confine the music as they do the prisoner, and the "Nightingale of Song" must have the wings of an angel to fly accurately into the recording microphone without discordant hammerings. On a prison farm a simple good arrangement was made by taking recordings in a barn the walls of which were lined with hay. The hay prevented echoing but, on the other hand, prevented just the right degree of resonance, with the result that the music, though clear, was a little flat.

The Archive of American Folk-Song has made great progress with its collection of songsters—printed song books of early days. About 4,000 of these, published between 1840 and 1890, have been collected.

Study of the material has developed several quite definite conclusions. The first influence of the Negro on the American stage had to do with the rhythm of the dance rather than with song. One very curious development was that the first attempts of white actors to burlesque Negroes had a paradoxical repercussion. Negroes, when they first began to appear, thought the thing to do was to imitate their white imitators. All this confused the issue materially, but the Negroes were slaves and they felt it necessary to flatter the white actors by imitating their somewhat feeble imitations.

The archive's collection includes not only Negro songs but also early songs of the white people of both mountain and plain and, quite conspicuously, sea chanteys. It has been discovered, however, that many sea chanteys thought to be of considerable antiquity actually were first heard on the stage and were taken to sea, rather than the reverse. The collection includes whistling tunes, fiddling tunes and other early instrumentalizations.

The Archive of American Folk-Song is a dignified but vastly more interesting cousin of Tin Pan Alley.

[redacted]

Charleston Still Has Delightful Street Cries And Plenty Of Plantation Spirituals, And We Are Invited To Hear Them

To the Editor of The Evening Sun—Sir:

With much interest I read your editorial, "On Street Cries." I am delighted to say that our hucksters still (and always will) cry their wares in our streets. It has been a part of Charleston for generations and it is my sincere desire that they shall continue to be a part of our historic city.

In "My Privilege," published for Azalea Week in Charleston, one may read all our street cries, as well as several noted low-country spirituals. These spirituals, sung by Negro field hands from Wadinalaw Island, in a program called "Plantation Echoes," were a major attraction of Azalea Week. These Negroes need no coaching. They are genuine cotton and potato field hands from my own plantation, Fairlawn. Why not let us come to Baltimore and give your fair city a treat? Or get up a party of your own, make reservations, and I will have them play and sing for you on our own island. Come and see for yourself, or let us come to you and prove that the beloved old spirituals are not dead.

Rosa Warren Wilson.

Martins Point, S. C[redacted]

[redacted]

The Guggenheim Fellowships

Among organizations which have given encouragement to the development of the American composer is the John Simon Guggenheim Memorial Foundation. The tenth annual fellowship award, which has just been made brings the total worth of grants to American scholars and artists carrying on research and creative work to more than $1,200,000. Five hundred seventy-seven fellowships have been awarded. Among the recipients have been the composers: George Antheil, Robert Russell Bennett, Carl Bricken, Aaron Copland, Henry Cowell, Ruth Crawford, Robert Delaney, Roy Harris, Otto Luening, Quinto Maganini, Leopold Damrosch Mannes, Carl McKinley, Paul Nordoff, Quincy Porter, Bernard Rogers, Roger Sessions, Theodore Stearns, Randall Thompson, Adolph Weiss and Mark Wessell.

This year's appointments include William Grant Still, regarded as one of the most talented musicians of the Negro race. His musical works have been performed by many orchestras in this country and abroad. Another fellowship was granted to Douglas Moore, professor at Columbia University, whose orchestral work, "Pageant of P. T. Barnum," is well known. Another grant indirectly connected with music was that of Angna Enters, dance mime, who will go to Greece to gather material for recreating ancient Greek dances and mimes.

[redacted]
DAYTON, O.
JOURNAL
APR 9 1934

AN AMERICAN FOLK SONG STUDY.

WHO WOULD not cherish the experience of one who suddenly comes into possession of what might be termed a "first edition" of Dixie? That has happened down in Washington, where what is known as the "Archive of American Folk Song" has unearthed this most characteristic of sectional national airs.

The Archive is only a fractional little division of the library of congress which, under the direction of R. W. Gordon, it attempting to assemble a complete library of what is technically termed the oral literature of this nation. It is a collection not only of song books but of phonographic records reproducing folk songs which never have been put on paper.

Some of the work of the Archive is similar to that of an archeological explorer, for digging around it has discovered fascinating examples of the influence of various types of very early folk songs on the American stage, on literature and on the thought of the people.

It has found, for instance, that after 1840 the Negro had been listening long enough to the music of the white man, sung in stanza form, to be influenced by that form. Modern spirituals, that is, those only about a century old, have fallen pretty much into the stanzaic form. But exploration has searched out remote peoples who still sing the non-stanzaic forms which prevailed before 1840. In Missouri folk song explorers have found people who still chant the non-stanzaic type of spirituals. These people neither read nor write. They know absolutely nothing of written music. Indeed, they are unaware that there is any method of writing music.

In West Virginia, Virginia and Kentucky mountain districts were found Negroes who were singing songs which, while obviously of pure Negro origin, are very unlike the Negro songs most generally known. It was discovered that the negroes of these Appalachian regions traced their memories back to the Ozark mountains of Missouri. A trip was made there and the very fountain head of a non-stanzaic type of Negro song was discovered deep in the hills. In Louisiana and Mississippi there were found Negroes who, lacking all literacy and being fairly well content with their lot, spend their time in singing songs never heard on Broadway or elsewhere.

Study of the material has developed several quite definite conclusions. One of them is that the first influence of the Negro on the American stage had to do with the rhythm of the dance rather than with song.

The "Archive of American Folk Song may be said to be a cousin of Tin Pan Alley, but it is a more dignified and interesting one. It constitutes but a minor division of the library of congress, but it holds as much potential importance as many of the fact finding commissions of the federal government. For long after pretentious governmental documents have been utterly forgotten, the American people still will retain their lively interest in folk songs.

Goldsboro, N. C. Argus
April 27, 1934

Important Work

Business of adding our endorsement to the work in drama and song training which George Johnson is conducting among the colored people of Goldsboro for the National Recreation Association. This trained leader, a man the city has found worthy of full confidence in the efffort he is directing, is brought to Goldsboro under the sponsorship of the Memorial Community Building. No other city in the United States has had the opportunity of such a course as Johnson is conducting. This is certainly a tribute to the sponsoring organization and to the city. It speaks well for the race relationships which exist here. For four weeks Johnson is working with the pick of the colored talent in songs and drama, seeking to develop the best in them and to provide a foundation on which they can build after he is gone. His success in the work has been highly commended, both by leaders of the colored race who are students in the course and by white people who have attended the rehearsals.

Goldsboro will have a chance to show her appreciation for this work — work which makes for better citizenship—in the concert to be presented by the Johnson chorus of 250 voices on May 4. The city should show its appreciation by filling the warehouse for the occa-

Macon, Ga., Telegraph
May 11, 1934

Negro Boy Pianist Plays For Wesleyan Students

Thirteen-Year-Old Americus Youth Gives Own Composition Which He Has Dedicated to His Mother; Performs Other Difficult Classical Numbers

Although only 13 years of age, a Negro boy pianist moved Wesleyan girls with his first musical number yesterday morning so that they gathered closer in order to watch more carefully his fingers as he continued a program of classical numbers.

The boy was Matthew Washington Kennedy of Americus. He has been playing the piano since he was a child of four, according to his mother and father, who accompanied the boy to Wesleyan.

Matthew was introduced to Wesleyan students during their chapel service by Dr. Raleigh M. Drake. On a recent visit to Americus Dr. and Mrs. Drake had heard him play there.

The feature of the program was a musical composition by the boy himself which he dedicated to his mother. She tells the story of how he sat down at the piano one day and said, "I'm going to play just what I feel and I am going to dedicate whatever I play to you."

Classical Numbers

The first number of the program was Paderewski's Minuet which was received with loud and long applause and a swift shifting to seats nearer the piano. The Minuet was followed by Juba Dance by Detts, and then McDowell's Water Lily.

As the girls continued the enthusiastic applause the boy played Prelude in C Sharp Minor by Rachmoninoff and then McDowell's Autumn.

The original composition was supposed to be the final number but the audience clamoured for an encore and Matthew played Chopin's Waltz in D Flat.

Throughout the program the boy proved the words spoken by Dr. Drake in the introduction—that he not only plays difficult classical numbers but that in his interpretation he makes the notes say something.

Studying Since Six

When asked about her son's musical life, the mother said that he played by ear from four to six years of age and then began studying under Theodis Weston. After two years under her he spent one year studying with Grace Maxwell.

It was then that Matthew began to study music at the Americus institute under Prof. E. W. Jenkins. He played over the radio from station WENC in Americus, and as the directors of the station became interested in his future, they made it possible for him to take music from Miss Kate Land under whom he has continued his work for the past two years.

Musical Leader
Chicago, Ill.
MAY 26 1934

1934 Westchester Festival Opens

Wagner Featured at First Concert

The Westchester County Music Festival opened May 17 under the direction of Sandor Harmati, who succeeded Albert Stoessel as musical director. A vast audience heard a chorus of 500 and an orchestra of Philharmonic-Symphony members begin the program with Bach's chorale, "To God Give Thanks and Praise." The third act of Wagner's "Die Meistersinger" was presented with Julius Huehn as the lovable cobbler. Mr. Huehn sang the part with understanding and a rich bass-baritone of resonance and beauty. Frederick Jagel, tenor, received an ovation after his splendid delivery of the Prize Song. Ethyl Hayden's voice rang out with clarity and fine quality. Alfredo Gandolfi (Beckmesser) was in splendid voice; Grace Leslie (Magdalene) revealed a lovely contralto, and Roland Partridge (David) disclosed a fine tenor. The combined choral societies of Westchester County and the orchestra, under Mr. Harmati's able guidance, gave splendid support.

The second part of the program consisted of the Spinning Chorus from Wagner's "Flying Dutchman," sung by women's voices, and the Entrance of the Guests from "Tannhauser," performed by the full chorus. Mr. Harmati was enthusiastically applauded.

Bustabo and Persinger Appear

A Negro Festival Chorus directed by Mr. Harmati and Alston Burleigh, talented son of the well-known baritone, H. T. Burleigh; the Yonkers Male Glee Club, Clifford E. Dinsmore, conductor; Guila Bustabo, violinist; Ella Belle Davis, soprano; Louis Persinger and Marie Davis, accompanists, were heard May 18. The glee club sang Protheroe's "Laudamus" and Enders' "Daniel," revealing well trained voices, both individually and collectively. Young Miss Bustabo gave a remarkable interpretation of Goldmark's Concerto in A minor, with her teacher, Mr. Persinger at the piano. Her technical command is astounding and her emotional expression grows in depth and significance with each appearance. Mr. Persinger gave an accompaniment of the highest artistry.

The Negro Chorus sang a group of spirituals which included "Go Down Moses" and "Deep River" (arr. by H. T. Burleigh), "Cert'n'y Lawd" (arr. by Hall Johnson), and "Steal Away." Mr. Burleigh's leadership won good attack and colorful nuance,

ALBERT STOESSEL
Whose Festival Fanfare aroused great enthusiasm.

and the chorus had to give encores. In the closing group, it was led by Mr. Harmati.

Ella Belle Davis won enthusiastic applause by her beautiful singing of Coleridge-Taylor's "Life and Death" and H. T. Burleigh's "Memory" and "Come with Me." Her voice is a well-rounded soprano of clear quality and ample volume. She was accompanied by her sister, Marie Davis.

Stoessel's Fanfare Pleases

The third and last concert, May 19, opened with Honegger's "King David," which was performed by the Westchester County Festival Chorus, the orchestra, Clifford E. Dinsmore, organist; Edgar Fowlston, narrator; Ethyl Hayden, soprano; Grace Leslie, contralto, and Frederick Jagel, tenor. The work's popularity is well deserved. For emotional expressiveness and musical eloquence it is outstanding among the modern works in this form. The work is difficult to sing and the chorus and orchestra did their share with fine quality of tone and musical intelligence. Miss Hayden's voice was well projected. Miss Leslie's contralto was rich and full, and Mr. Jagel sang with his usual musicianship. To Mr. Harmati goes the highest praise for his masterly control of the various forces.

Daniel Gregory Mason's "Chanticleer" Overture was followed by a first performance of Mr. Harmati's wordless arrangement for chorus and orchestra of the Largo from Handel's "Xerxes." The voices are treated in an individual manner with quasi-instrumental effect. The festival closed with Albert Stoessel's Festival Fanfare for chorus and orchestra, composed for the opening of the Memorial Auditorium for last October's Worcester Festival. The work contains impressive treatment of voices and instruments and introduces Nicolai's melody, "Sleepers Awake," near the end. It was a stirring and brilliant close to the three-day festival, and the composer, who was director of the festivals from 1927 to 1933, was in the audience to receive the hearty plaudits.

LOUIS PERSINGER

Music-1934

National Association of Negro Musicians.

MUSICIANS MEET HERE NEXT WEEK

Courier 8-25-34

The National Association of Negro Musicians, Inc., will convene in this city Sunday, August 26th, in one of the largest and most interesting sessions in the history of the association. Mrs. Mary Cardwell Dawson, chairman of the local committee, and president of the hostess chapter, declares that every detail has been arranged and the officers, delegates and visitors may expect an instructive and jolly session.

Pittsburgh

The Association, organized in 1926, carries a large membership of persons interested in music, musicians, singers and composers. Its salient purpose is to spread abroad the love and appreciation of Negro music and create a wider opportunity for Negro artists and musicians. The annual sessions serve to foster this idea, and the leaders urge the attendance of all chapters. There are about thirty chapters established in different sections of the country, each of which will send representatives to this city next week.

The sessions will open Sunday afternoon with a mass meeting in the Schenley High School, morning and business sessions will be held in the Ebenezer Baptist Church, the official headquarters. There will be something going on each and every afternoon and evening, and delegates may come expecting to have a marvelous time.

Among the notables expected are Maude Roberts George, president, Chicago; Kemper Herreld, vice-president, Atlanta, Ga.; J. Wesley Jones, executive secretary, Chicago; Olive Coleman-Thomas, recording secretary, Shreveport, La.; George H. Hutchinson, treasurer, Chicago. Effie and Carl Diton, New York; Clara K. Hill, Lillian M. LeMon, Indianapolis; Camille Nickerson, Washington; Attorney Leroy Godman, Columbus; Anita Pattie Brown, Abbie Mitchell, James Harold Brown, Hazel Harrison, Harry T. Burleigh, Lillian Evanti, Nell Hunter, Clarence Cameron White, Louis J. Jones, Manet Harrison Fowler, Estelle Slater Jackson, Orrin Suthern, Jester Harriston, J. Rosamond Johnson, and others.

The delegations will begin to arrive Saturday. An abundance of desirable homes have been provided.

MUSICIANS TO MEET IN NEW YORK IN 1935

Fifteenth Annual Convention in Pittsburgh Ends; Officers Reelected

Call Post 9-7-34

By Carl Diton

PITTSBURGH, Pa. — (ANP)—The fifteenth annual convention of the National Association of Negro Musicians, Inc., ended here Thursday night, August 30, after a surprisingly successful five-day session. The meeting which brought delegates from a number of states, Indiana leading numerically, opened Sunday afternoon, August 26, with a public mass meeting.

The convention will be held in New York city in August, 1935.

The 1933-34 officers were reelected with one substitution, that of Elizabeth Coleman of Galveston. They are as follows: Maude Roberts George, Chicago, president; Kemper Harreld, Atlanta, vice-president; Clara Hill, Indianapolis, recording secretary; J. Wesley Jones, Chicago, executive secretary; George Hutchinson, Chicago, treasurer; Effie Diton, New York; Lillian Brown, Lillian Lemon, Indianapolis, Camilee Nickerson, Washington, directors.

The Sunday afternoon mass meeting was preceded by the annual visitation of the churches by such soloists as were designated to appear by the national organization.

Business Opened Monday

On Monday morning, the delegates gathered for business; in the afternoon, junior soloists from different parts of the country were heard; while at night Pittsburgh gave proof of its musical advance within the past 10 years in including a fine mixed chorus, a pianist, Ethel Harris; a violinist, Lawrence Feeler, and a violinist-composer, Howard Rogers.

After the usual morning session the following new talent to the organization was introduced on Tuesday afternoon: Thelma Ingram, pianist of Brooklyn, N. Y.; Evelyn Russ, soprano of Washington; Nellie Allen, organist of Portland; Alice Davis Crawford, operatic soprano of Baltimore, who sang in operatic costume, and Helen Taylor Best, soprano of Evansville, Ind., who furnished an example of the Negro in his native, untrained musical talent.

The program on Tuesday night consisted of presentations by the more talented representatives of branches of the national body, in which such persons appeared as: Anna Belle Carter, pianist of Columbus; Georgia Cynthia Lawrence, contralto of Baltimore; Clarens Francois, pianist of Chicago, who played the first mvement of the G Minor Saint-Saens Concerto, accompanied by Neota Dyett, pianist of Chicago, and Alexander Gatewood and Maurice Cooper, tenors of Brooklyn and Chicago, respectively.

White Musicians Attend

The customary annual encouragement from leading local white musicians was in evidence at Pittsburgh, foremost of which were Harvey Gaul, Frances Weller, Mrs. D. V. Murdock, John Lissfeld, Ralph Lewando, Casper Koch and Marianne Genet.

Harvey Gaul of "Holy City" fame, made a speech at the Sunday afternoon mass meeting. Mrs. Murdock, president of the Tuesday musical club, addressed the body most interestingly on Wednesday morning, and on Wednesday afternoon, Marianne Genet, composer was assisted by Sarah Logan, contralto, in compositions from her own pen. John Lissfelt, Ralph Lewando and particularly Frances Weller were helpful in offering criticisms and suggestions. Casper Koch spoke on the evolution of the organ.

Wednesday night featured J. Cleveland Lemons, organist of Columbus; William Allen, pianist of Howard university; Leon Wisdom, violinist, formerly of the Curtis institute, Philadelphia; Orrin Suthern, organist, of Chicago, with Camille Nickerson, student of Creole Music and W. C. Handy, world-famous "Blues' composer, as speakers.

Lillian Evanti Sings

Thursday night was a veritable musical climax with Lillian Evanti, gifted operatic soprano; Louis Jones, violinist of Cleveland, and the most gifted composer-pianist, Florence Price of Chicago, who played his own concerto to the accompaniment of Margaret Bond of Chicago.

No doubt due to the recent artistic success of the Aeolian opera company of New York, the association resolved to stress the intensive study of legitimate grand opera in general, but more particularly those grand operas pertaining to the darker peoples as for instance "Aida," "Lak Me," "L'a Fricana," and "Othello." Moreover, as a significant acknowledgement of the talent of two of its conductors, J. Wesley Jones of Chicago and Mary Cardwell Dawson of Pittsburgh.

The association is urging the scientific study of the technique of the baton.

The social events climaxed by the H. J. Heinz company, were heralded in the welcome addresses of Daisy Lampkin, vice-president National Association of Colored Women; Herbert Miller, local Y. M. C. A. executive secretary and the Rev. J. S. Hatcher of Bethel A. M. E. church. Leroy Godman, attorney for the association, responded.

Artists Score

The national artists' concert on Thursday night featured a galaxy of musical stars that might have graced the footlights of any continental opera house with distinction. Mme. Lillian Evanti has won international fame as an operatic star in European opera. Her performance upon this occasion elicited a storm of applause. Louis Vaughn Jones, distinguished master of the violin, won new laurels for his interpretation of Lalo's "Symphonie Espagnole," and among his second group his own fantasie upon the spiritual, "Calvary."

Chicago covered itself with glory when Florence Price, pianist, played her own Concerto in D Minor, with orchestral transcription played by Margaret Bonds.

A formal ball at the Savoy ball room concluded the evening. The executive board meeting at Cardwell Dawson school of music on Friday morning officially closed the convention, re-electing Maude Roberts George and Kemper Harreld as president and vice-president, respectively. New York will be the meeting place of the association next year.

Musicians Reelect Mrs. George President

Courier 9-15-34

PITTSBURGH, Pa., Sept. 7.—The Pittsburgh Branch of the National Association of Negro Musicians, Inc., was host to one of the most interesting and spirited meetings in the history of the association, August 26-30, when musicians and music-lovers from every part of the country gathered in fifteenth annual convention.

Mary Cardwell Dawson, president of the Pittsburgh branch and member of the board of directors of the National, had spared no pains to make this one of the outstanding sessions in the history of organised musicians. Beginning with Sunday, when various visiting soloists graced the choir stands of the Pittsburgh churches, through to the brilliant artists' concert at Schenley auditorium on Thursday night, each session was replete with information and pleasure.

Mass Meeting at Schenley High

The musicians were officially welcomed to the city with a mass meeting at Schenley high school on Sunday afternoon, Mary Cardwell Dawson presiding, opened by the singing of the Negro National Anthem by the choir and audience, J. Wesley Jones, famous Chicago choirmaster, conducting.

The social committee of the Pittsburgh branch entertained with a reception at the Cardwell School of Music following the program.

The executive board meeting was called for Monday morning at Ebenezer Baptist church and was featured by the introduction of the national president, Maude Roberts George, by the national treasurer, George Hutchison, of Chicago.

Students Show Talent

The students' program at Schenley high school on Monday afternoon, presided over by Lillian Le Mon, honorary president, of Indianapolis, Ind., brought out a wealth of latent and as yet undeveloped talent.

Monday night was Pittsburgh night and an appreciative audience heard a well-presented program.

The Tuesday morning session was given over to business and general conferences, Camille L. Nickerson presiding. Rev. C. F. Jenkins, Clyde Glass, Henry L. Grant, Alfred Johnson, of Washington, Mrs. Mandelina Johnson, and Mrs. D. V. Murdock were in charge of this program.

New Talent Displayed

The new talent program at Schenley high school on Tuesday night, J. Wesley Jones presiding, was one of the most interesting of the sessions to those who are interested in aiding the young and aspiring musicians of the Race.

Kemper Harreld, vice-president, of Atlanta, Ga., presided over the branch program on Tuesday night.

Interesting programs on Wednesday were climaxed by a testimonial at Schenley high school, paying homage to various contemporary ranking musicians of the Race. Dr. R. Nathaniel Dett, honorary president, presided.

Mr. Paul Robeson on African Culture.

At the meeting of the League of Coloured Peoples in the Memorial Hall, Farringdon Street, E.C., last week, Mr. Paul Robeson gave his hearers something to think about when he opened the discussion on "The Negro in the Modern World." Mr. Robeson's personal success in breaking through the barriers of race has in no way reduced his sympathy with others of his people, indeed, it has strengthened it, for the fact that the way is open to him merely intensifies his feeling at seeing it closed to even his own relatives. Yet in his early days he found—and West Africans know he is not alone in that—that his colour was in his favour, for people disposed to undervalue his race were the more impressed when they discovered the extent of his attainments. He urged people of African descent to be proud of being called "Negro" or "African," for he found they had all something in common, and whatever system or institution they developed must have the stamp of the African, for their mode of thought and feeling could be nothing but African—in other words, Mr. Robeson might have said, as has often been said in these columns, that the African cannot be "de-Africanised," as pessimists suppose, by contact with other cultures, for in due course he will take the best from such cultures and almost unconsciously mould them to his own needs. Mr. Robeson added that Africans should not be content to study European culture alone, but should examine that of the East and of Russia, with which he himself felt an artistic kinship. He was about to visit Russia to study conditions there and sooner or later he hoped to go to Africa and encourage his people to imbibe not only the culture that they imagined impressed the European, but also to obtain the technical knowledge that would lead to creative works.

Other speakers included Mr. W. G. Ballinger, who described African industrial conditions in South Africa, and Mr. C. Roden Buxton, whose impression of Liberia was that the Republic was making desperate efforts to amend the conditions for which she had been given a bad name in the past.

Poetry - 1934

John Crowe Ransom's Meaning To The South

Birmingham is deeply indebted to the Redstone Club for the fine taste exhibited by that organization in bringing John Crowe Ransom to this city. Birmingham and the rest of the South should know a lot more about Mr. Ransom and what he represents. He is a poet and philosopher of distinction. He is an inspiring professor of English. The influence which he, Donald Davidson and other members of the Fugitive group have exerted over budding creative talents among students at Vanderbilt University is immeasurable. And it has been a profound, dignified and thoroughly admirable influence.

But the principal reason underlying Mr Ransom's importance to this part of the nation is that his profound concern for the welfare of the South has given a special force and direction to his efforts during recent years. Whether one agrees with everything he says is not the consideration of primary importance. What really ought to impress Southerners is that Mr. Ransom has been able to bring to his regional philosophy a wealth of both learning and charm. Even those who are inclined to feel that the Nashville "agrarians" have not as yet developed their attitude to the point of perfection are obliged to respect the accomplishments and the characters of the individual members of the group.

Now and then one hears the charge that the "agrarians" are impractical dreamers, or idealists. Nothing could be further from the truth than such an analysis. For one thing, it is a fact that no group of men in the South has been able to keep itself before the public so consistently, and over such a long period of time, as have the Fugitives of Nashville. These men have been able to create and maintain the loyalties of scores of talented young persons who have come under their tutelage.

Not only that, but the Fugitives have so impressed intellectual people in other parts of the country that an excellent magazine—*The American Review*, formerly *The Bookman*—virtually has been given over to the expression of their social points of view. That a New York periodical, with a wide general circulation, should pay such a tribute to a coterie of Southern poets, historians, scholars and philosophers is a significant commentary upon their meaning in the larger intellectual life of the United States today.

In the current issue of *The American Review*, Mr. Ransom has an article based upon a recent study of life among the tenant farmers in a section of Alabama. The very fact that Mr. Ransom should be devoting his thought to ways and means by which the lot of the tenant farmer can be improved in the South is striking proof of the essentially practical nature of his outlook. Whatever one might have to say by way of questioning some of their fundamental assumptions, John Crowe Ransom and Donald Davidson are living proofs of the extent to which poets can make themselves effective when they decide to take part in the affairs of the market place.

Poetry - 1934

RACE PREJUDICE

By ANSELM JOSEPH FINCH

I am race prejudice, that's my name;
I deceived and killed to achieve my fame.
I have drunk the blood of innocent souls,
I have buried men's bones beneath fertile soil.

I lead little children to the altar of sin,
I keep them forever in Hades' den.
I deprive them of their sacred right,
I make them miserable, for they see no light.

I tie the hands of cowardly men,
I clip the tongues of would-be friends.
I close men's ears to humanity's cry,
I shut their eyes as truth passes by.

I am the demon that devours mankind;
I have no scruples, I'm always unkind.
I advocate hate and I stir up strife,
I rob human beings of the beauty of life.

I am race prejudice, and I am proud
I have an army which cries aloud.
I trample right beneath my feet,
I am race prejudice and will not retreat.

Oh! Alabama

By CHARLES ERSKINE SCOTT WOOD,
famous Author of "Heavenly Discourse," "Poet in the Desert, etc

The South is stopping from the south,
Alabama.
And bloody froth on the black boy's mouth,
Alabama.
The South wind has a smell not good.
Alabama.
The South wind brings a smell of blood.
Alabama.

Stand up, black boy. Do you know your sin?
Yes, Judge, the color of my skin.
Oh, Alabama.
You shall hang by the neck till you are dead.
Yes, Judge, and Christ for sinners bled.
Look in your heart, Judge, look within,
My sin is the color of my skin.
By the neck, by the neck till you are dead.
Do you understand what I have said?
Don't stare at me with such a grin.
No, Judge, I'll swing, I'll swing, I'll swing.
I'll swing for the color of my skin.
Oh, Alabama.

What's that which hangs like a plummet of lead
Against the Moon? And a Sun blood red?
It is a man whose soul has fled.
It will hang. It will swing till the dawning, gray,
Of the last eternal Judgment Day.
Oh, Alabama.

NEGRO WRITER TO SPEAK

Joseph E. Powell, negro poet, and writer of Greensboro will speak on "The Secret of True Happiness" at 8 o'clock tonight at the 32nd Street Negro Baptist church.

Rocky Mount, N. C., Telegram
August 31, 1934

POET IS SCORED BY NEGRO PRESS

Langston Hughes' Visit to North Carolina Not Unanimously Appreciated

Evening Telegram Bureau
Sir Walter Hotel

Raleigh, Aug. 31.—"Associated Negro Press" of a recent date carries an interesting development in which William Pickens, prominent official n the Natonal association for the advancement of Colored people" takes the hide off Lanston Hughes, Negro poet, for a recent article attacking, among many, Dr. N. C. Newbold, director of the Negro division in the state schools.

The Negro newspaper man in a feature article cals Langston Hughes many kinds of a fool, two kinds of an idiot, and in time gets around to the idea that the Negro versifier suffers "an inferiority complex." The poet, if one, came to North Carolina sometime ago, called on Dr. Newbold, found him away, and then followed the article in th Crisis, nationall known magazine, in which there was a violent assault upon "Cowards" which the author found in many public places, churches, schools, political offices, et cetera. The complaint was that the poet went into the Newbold office, was not asked to have a chair, was not asked as to his business, but was curtly ignored. The snubbed visitor thereupon denounced the school man and his stenographer.

Editor Pickens belongs to an organization which hasn't always been gentle toward North Carolina people who deal with Negroes and their institutions, but he tells the thymester that it takes very little courage to go into a state, denounce its people and then take the first train out. It required courage of the first rank to live in such a state after such a man as Langston Hughes visits it and indicts a whole people. A big man like Booker T. Washington, Robert Russa Moton, James Weldon Johnson or the writer himself, would have been above meeting "an insult with an insult," the newspaper man said.

Anyway, it was something new to find the N. A. A. C. P. publicity man going after one of the intellectuals of the race on the question of misrepresenting the people of North Carolina.

Historian Ranks Hughes Among Great Americans

NEW YORK — The name of Langston Hughes, poet, has been placed among the twenty-five great Americans by Dr. Charles A. Beard, white, authority on contemporary history.

Dr. Beard declared that the persons he selected were among those to whom the present-day Americans turn for leadership and [illegible]

President Roosevelt and Will Rogers, white comedian, were also on the list.

SYLVESTER HAS A MEMPHIS RIVAL IN 12-YEAR-OLD POET

MEMPHIS, Tenn.—

Sylvester and his Mississippi mule are not the only two who have had direct contact from President Roosevelt. Right here in Memphis 150 Hernando street to be exact, is a 12 year old girl who has had a letter of thanks from the white house.

Little Frankie Lee Williams and her mother, Mrs. Dorothy Kaiger Williams are both inclined to write poetry, stories and draw pencil pictures. Early this fall the mother composed a poem and her little daughter [illegible] the verse and wrote it on a nice sheet of paper.

Frankie placed some of her drawings in an envelope with the poem and sent the little message of good will to the President.

On Oct. 24, 1934, Frankie received this letter:

The White House
Washington

"My dear Frankie:

The President has received your letter of September this tenth, with the enclosed poem and pictures, and has asked me to thank you warmly for your kind thought in wrighting. He has directed me to refer your letter for the consideration of the Federal Emergency Relief Administration.

Very sincerely yours,
N. A. D. Hand"

One verse of particular interest reads:

"Now you know the 18th Amendment has been broken half into
And a lot of unlawful things into been going through;
We don't mean to have a saloon on every corner,
Just if you get in that chair
A lot of things you can repair af

[illegible] ter you [illegible] got me so
This [illegible]
I can't go to see the World's Fair."

Ballad of Roosevelt

New Republic. 11-14-34. New York, N.Y.
Vol. LXXXI, No. 1041.

The pot was empty,
The cupboard was bare.
I said, Papa,
What's the matter here?
    I'm waitin' on Roosevelt, son,
    Roosevelt, Roosevelt,
    Waitin' on Roosevelt, son.

The rent was due,
And the lights was out.
I said, Tell me, Mama,
What's it all about?
    We're waitin' on Roosevelt, son,
    Roosevelt, Roosevelt,
    Just waitin' on Roosevelt.

Sister got sick
And the doctor wouldn't come
Cause we couldn't pay him
The proper sum—
    A-waitin' on Roosevelt,
    Roosevelt, Roosevelt,
    A-waitin' on Roosevelt.

Then one day
They put us out o' the house.
Ma and Pa was
Meek as a mouse
    Still waitin' on Roosevelt,
    Roosevelt, Roosevelt.

But when they felt those
Cold winds blow
And didn't have no
Place to go
    Pa said, I'm tired
    O' waitin' on Roosevelt,
    Roosevelt, Roosevelt.
    Damn tired o' waitin' on Roosevelt.

I can't git a job
And I can't git no grub.
Backbone and navel's
Doin' the belly-rub—
    A-waitin' on Roosevelt,
    Roosevelt, Roosevelt.

And a lot o' other folks
What's hungry and cold
Done stopped believin'
What they been told
    By Roosevelt,
    Roosevelt, Roosevelt—

Cause the pot's still empty,
And the cupboard's still bare,
And you can't build a bungalow
Out o' air—
    Mr. Roosevelt, listen!
    What's the matter here?

LANGSTON HUGHES.

###

SCOTTSBORO, TOO, IS WORTH ITS SONG

Crusader news agency
11-17-34

A Poem Dedicated to American Poets

By COUNTEE CULLEN

216 W. Remsen Ave., Mineola, N.Y.

I said:
Now will the poets sing,
Their cries go thundering
Like blood and tears
Into the nation's ears.
Like lightning dart
Into the nation's heart.
Against disease and death and all things fell,
And War,
Their strophes rise and swell
To jar
The foe smug in his citadel.

Remembering their sharp and pretty
Tunes for Sacco and Vanzetti,
I said:
Here too's a cause divinely spun
For those whose eyes are on the sun.
Here in epitome
Is all disgrace
And epic wrong
Like wine to brace
The minstrel heart, and blare it into song.

Surely, I said:
Now will the poets sing.
But they have raised no cry.
And I know why.

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Art-1934

MURALS and MARX

Aaron Douglas Moves to the Left With PWA Decoration

New Mural Unveiled in Assembly Hall of Library Here

By T. R. POSTON.

THOSE WHO VIEW Aaron Douglas' new mural at the 135th street branch library will hardly suspect the influence of Karl Marx on the delicately-beautiful decoration. But the patron saint of the Revolution has left his mark there just the same.

Not in the manner of Diego Rivera, whose slashing cartoon-like attacks on capitalism have earned him the title of America's greatest muralist. Nor in the fashion of Hugo Gellert, Jacob Burck and other radical artists whose Worker figures have become the pictorial John Henrys of the class struggle. But in a subtle, almost mystical manner, the influence of Karl Marx on Aaron Douglas is shown in the new mural. The broken body of a Negro at the base of a giant cog-wheel, the dancing feet of a lynch victim, the hooded head of the Ku Klux Klan.

The mural, created by Mr. Douglas as one of the city's PWA projects, was unveiled last Friday. In four panels, it traces the history of the American Negro from the native villages of Africa through slavery, emancipation, reconstruction and migration to the last few years of the present century.

* * *

THE FIGURES, executed in the primitive two-dimensional style of the Egyptians and Cretans, are painted in varying shades of purple and green and blended in a manner which suggests a mysticism to which their creator is opposed. For Mr. Douglas, the outstanding Negro muralist of America, is through forever with the quality of mysticism which characterized his earlier work.

He spoke of this and other things Monday morning as he discussed and interpreted his latest mural with the writer at his home at 409 Edgecombe avenue. He talked quite freely, too, of his present interest in Marx and the revolutionary movement and showed how this had influenced his recent work. The artist and his wife, Mrs. Alta Douglas, have joined a group of young intellectuals who are making a serious study of Marx and his theories.

* * *

THERE IS NOTHING revolutionary about the library mural. At a glance, it appears little different from previous murals executed by Mr. Douglas in the library at Fisk University in Nashville and the College Inn room of the Hotel Sherman in Chicago. But there is a difference—a fundamental one. And for this Karl Marx is accountable.

For the Fisk and Hotel Sherman murals were expressions of a now discarded philosophy of Mr. Douglas. They belong to what he terms his "Hallelujah" period. At that time (both murals were done in 1930) the artist believed that the Negro was destined to save the "soul" of America. The Negro's ability to sing, to dance, to laugh in the face of adversity were qualities well worthy of emulation by his white brothers.

So, on the five panels of the Chicago mural, Mr. Douglas pictured the Negro at play. There were drums, dancing figures, musical instruments and the sort of things one expected on a night club wall. The sort of thing he had done at Club Ebony in Harlem. The Fisk murals, in two rooms and a lobby, carried out the singing motif. The Negro spirituals were glorified. The history of the race was traced from the jungles of Africa to the colleges of America. And success, according to the mural, was largely a matter of education.

The present mural, like its Fisk predecessor, begins in the African jungle. But, unlike the latter decoration, it ends in a jungle also. In the jungle of American industrialism with the broken body of a Negro lying at the base of a giant cog-wheel.

Mr. Douglas does not attempt to make any Marxian interpretation of history in his presentation, as Rivera did in his work at the New Workers School on Fourteenth street. Instead he presents the orthodox text which is taught in every school in the country. But in almost every panel there is some touch which reveals the difference in the old and new outlook of the artist.

The first panel, on the eastern wall of the library assembly hall, shows an African village. Drums, warriors, ceremonial dances are pictured in this. The second panel, on the western wall, deals with emancipation, reconstruction, and the rise of the forces of terrorism, symbolized by the Ku Klux Klan. Emancipation is pictured through a Union officer reading the proclamation to a group of rejoicing freedmen. Reconstruction is shown through the form of a Negro orator urging the freedmen to put their ballots in the large box before him. The withdrawal of the military dictatorship and the rise of the Ku Klux Klan are pictured at the left of the panel.

* * *

IN THE THIRD panel Mr. Douglas deals with what he terms the intermediary period. To the right, Negroes are shown at work in the fields. In the center, they are shown at play and at worship. But at the left of the panel the artist touches on a subject which brought instant objections from his PWA superiors. A group of Negro workers are shown kneeling around a tree from which dangles the body of a lynch victim. Only the feet of the murdered man and the end of the rope are shown. A ray of light from a distant star crosses the scene and a single Negro is shown fixing his gaze on the star and rising from his knees.

The exodus North, the momentary happiness in Harlem and the final disillusion of the Negro worker are outlined in the last panel. Migration is pictured by a ragged black figure, suitcase in hand, fleeing up the side of a giant cog-wheel as the flames and the hand of the mob reach out to seize him. Harlem is shown in the figure of a Negro musician standing at the top of the cog-wheel playing a saxophone. The Statue of Liberty is seen in the distant background. Disillusion is pictured at the left of the panel where the black figure, crushed, has been toppled to the ground as the hand of death and the smoke of industrialism reach out for his broken body.

* * *

MR. DOUGLAS is openly apologetic about the note of defeat upon which his mural ends. As a student of Marx and an artist who has been "bolshevized by conditions," he knows that he has not finished the picture. Had there been a fifth panel, he believes, he could not have escaped pointing to the way out for the Negro—to the one way outlined by Karl Marx and his disciples—the unity of black and white workers in the class struggle. Had this been done, however, the whole mural would undoubtedly have been rejected by the PWA authorities.

"Under our present system," Mr. Douglas holds, "the artist must paint what his employer wants. If he is to keep his own self-respect, however, he must try to maintain a certain honesty and present the picture as he sees it." Apparently, the artist feels that he has compromised this honesty by leaving his mural unfinished.

Mr. Douglas does not regard himself as a proletarian painter. Neither does he place Rivera and other noted artists in this group. "They paint," he says, "what they personally think the proletariat feels. They must continue to do so until the day that the proletariat comes into power and makes its feelings so unmistakable that artists must express them."

* * *

UNDER a SOVIET America, Mr. Douglas believes, the artist would have more freedom of expression and more honesty. He has not read Max Eastman's "Artists in Uniform," which takes issue with the regimentation of artists in the Soviet Union. But he does not subscribe to Mr. Eastman's theory that art "can be prostituted by a misguided dictatorship of the proletariat" as well as by a capitalistic system.

Aaron Douglas arrived at the road of Marxism by a devious route. Born in Topeka, Kan., thirty-five years ago, he finished the public schools there and matriculated at the University of Nebraska. For two years he taught art in the public schools of Kansas City. At the same time William L. Dawson, whose "Negro Folk Symphony No. 1" was directed by Leopold Stokowski with the Philadelphia Orchestra at Carnegie Hall Tuesday, was a music instructor in the Kansas City school. Mr. Dawson was present at the Douglas home Monday when Mr. Douglas gave his opinions of the position of the artist and the class struggle.

* * *

THE PAINTER came to New York City in 1925. He studied here for two years under Winold Reiss before accepting a Barnes Foundation scholarship for one year at Merion, Pa. In 1931 he went to Paris and studied at L'Academie Scandinave and returned here in September, 1932.

During this earlier period of his life Mr. Douglas embraced many beliefs. Chief among these was his Negro Destiny theory which was expressed in his "Hallelujah" series already mentioned. At one time he was a member of "Gourgieff," the know-thyself cult in which Jean Toomer and other Negro intellectuals were interested. And always he used his talents to express the thing he fervently believed.

"I sought escape through so many of these theories," he recalls, "that when I finaly encountered the truth through the revolutionary movement I was absolutely unable to face reality. I had to cast aside everything that I had once believed and begin anew."

* * *

THE MURAL at the 135th street branch library is evidence of his new beginning. There is little radical about the artist's present contribution to nation-wide chain of PWA murals, but the decoration at least reveals the mark of the revolutionary movement upon Aaron Douglas.

Aaron Douglas and one of the panels of his mural.

Hampton Graduate Holds Unique Post In Russia

Designs All Sets for Famous Theatre

By THYRA J. EDWARDS

MOSCOW—Young Lloyd Patterson, with his wife, designs the stage sets for the famous Meyerhold theatre in Moscow. Patterson graduated from Hampton Institute, Virginia, in the class of '31.

At Hampton he won honors as a decorator, only to return to his home in Westfield, N. J., unable to find anything to do, save cut lawns and wash windows, usually on the big estates. And so he joined a group going to the Soviet Union for four months.

"When they found I was a decorator," Patterson said, t describing his arrival in Moscow, "they had work for me to do, immediately."

Intourist, the Soviet travel bureau, was adding a 90-room wing to its big tourist hotel, the Metropol. Patterson was assigned to the technical gold and silver-leaf work in the interior decoration. A year later he married a young Communist artist of the Tram (theatre of young workers). With his wife he began specializing in theatrical decoration and stage settings.

They designed scenery and constructed portable settings for the Central Collective Farm theatre. This sprang from the Central Executive of Young Communist actors taken from the theatre groups of large factories. Organized in Moscow with the best artists and producing the best plays, this group travels from farm to farm, collective and state, into the remotest Soviets.

For the celebration of last May day, Patterson and his wife were invited to create the figures for Kuznetski Most. This, the May day street of Humor, was formerly the Easter promenade of landlords, bankers and merchants and czarist officers. Here on May day, life-size caricatures of these figures adorn the windows. The Crocodile, magazine of politics and humor, directs these street presentations. Every artist and decorator longs for the distinction of "doing a street."

During the Federated press interview, a young woman photographer from the Museum of Mother and Child came in to take a picture of the coffee-colored Jimmy, the 10-month-old Patterson boy.

"I'm thrilled with the life here," Patterson declares, "but some day I shall have to go back to America for a while, to tell other Negroes the truth about the Soviets and the black man."

Charge Harmon Awards Harm Negro Artists

In the December OPPORTUNITY Romare Bearden, young art student and senior at New York University, charges that the net result of the Harmon Awards has been to do harm to the Negro artists by creating and maintaining a dual standard of achievement for white and black artists. He says:

"Take for instance the Harmon Foundation. Their attitude from the beginning has been of a coddling and patronizing nature. They have discouraged the artist to exhibit long before he has mastered the technical equipment of his medium. By their choice of the type of work they

favor, they have allowed the Negro artist to accept standards that are both artificial and corrupt."

Bearden, who has been active in the field of cartooning and caricature, has had his work published in such magazines as The New Yorker, Colliers, The American Magazine, Chicagoan, College Humor, The Saturday Evening Post, and The Crisis.

He is the son of the well-known journalist and Democratic political leader of Harlem women, Mrs. Bessie Bearden.

Bearden studied two years at Boston University where he was the art editor of The Bean Pot, a comic publication. At present he is the art editor of the New York University "Medley."

among the Negro race. They have their own talent in art and it should be directed carefully—developd and the best preserved for posterity.

ART PROJECT FOR NEGRO SCHOOLS

(From The Charlotte Observer)

Of interest, both local and State-wide, is the news of the art project for Negro high schools being launched under the auspices of the State Department of Education and the American Federation of Arts. Twenty-one outstanding high schools will benefit by this experiment and Rev. William A. Cooper, Negro painter and preacher of Charlotte, will serve as lecturer and director. Funds to carry on this work were provided by the Southern Art Project Division of the American Federation of Arts, of which Miss Nancy Mechlin is Secretary. Miss Mechlin saw and became interested in the paintings of Rev. Cooper, when in this city two years ago. "The Value of Art in Human Living" will be the subject of the lectures and Rev. Cooper will use his paintings for exhibit and study.

This movement is the result of meetings held in Raleigh by many interested in Negro education, among whom were Rev. Cooper, C. C. Spaulding of Durham, and Dr. N. C. Newbold, head of the Department of Negro Education of the State. Congratulations are due those who have worked untiringly for the cause of education

Art-1934

Greensboro, N. C., News
August 19, 1934

FROM FIELD HAND TO ARTIST

William Arthur Cooper, Negro Minister and Lecturer, Has Gained Renown By His Ability to Depict His Race On Canvas.

By SUE SMITH

William Arthur Cooper has the body of a jovial black Falstaff, the face of a kindly black cherub, and a will to paint everything in North Carolina. He has been sending his wares to exhibitions since 1931 and his work has never been rejected. He has painted such diverse subjects as the wreck of a Confederate sloop on the coast at Wrightsville Beach, an old washerwoman bending over her tub, a portrait of a prominent negro educator in cap and gown, and numerous portraits of little black piccaninnies with soft sad eyes and wide grins.

This remarkable negro artist was born in Hillsboro. In h' youth, he wormed and stemmed tobacco, chopped cotton, cooked and did janitor service through each summer. During four of the winter months he attended a mission school for negroes in Hillsboro. At 14 years of age, he went to High Point as a work student in the Industrial institute. He milked cows and laid brick during the day in exchange for the instruction he received in his beloved books at night.

Took Religious Training.

At the age of 16 he entered the National Religious Training school at Durham, completing the four-year course in two years. Having secured his bachelor of theology degree, he immediately went to work in Wilson selling insurance six days a week and preaching at the negro Methodist church on the seventh.

The next few years of his life are kaleidoscopic. He taught school during the day, studied law at night and preached on Sunday. He passed the state bar after only six months of study, but decided not to take up law as a profession.

William Arthur Cooper was 25 years old before he suspected that he had a talent for painting. It was while he was pastor of a Methodist church in Burlington that he conceived the idea of illustrating his sermons with pictures. He was ill with a cold and was planning to present the "Sermon on the Mount." He seized a piece of pasteboard and some cheap water colors and illustrated that well known text from Matthew: "Wide is the gate and broad is the way that leadeth to destruction."

Success In Three Fields.

Since that time, William Arthur Cooper has combined preaching, lecturing and painting and is a success in all three fields. He is pastor of the oldest negro Methodist church in Charlotte. During the past summer he was appointed by the state board of education to lecture at all of the negro colleges and summer schools in the state. Yet it is probably his artistic career which is most spectacular.

It was in 1931 that he sent his first lot of pictures to New York for exhibition. He was preaching in the town of Dunn and was also principal of a country school near that town. At odd moments, he was instructing an art class composed of little piccaninnies who had some talent for putting colors on canvass. He took two of his canvasses to the country editor so that the white people might see just what he was trying to do for his own race. The editor, not being an art critic, was rather non-plussed. A friend who had some knowledge of the arts was called in. With the encouragement of these two people, William Arthur Cooper dared to send several canvasses to New York for exhibition. The work of the untrained negro was accepted by the Harmon Foundation and his "Vanishing Washerwoman" toured the country with the 1931 exhibition of that foundation.

Strudwick Interested In Him.

Thus encouraged, William Arthur Cooper begain painting in earnest. The wellknown artist, Clement Strudwick, of Hillsboro, became interested in the negro's efforts. However, after six lessons, the white artist saw that the negro artist had a unique and naive method. He assisted him in the mixing of paints and in line drawing, but suggested to the ambitious negro that he continue his own method of application. This Cooper has done and his growing success is attributed to the foresight of Mr. Strudwick.

Many canvasses of the self-taught artist have been hung at national race exhibitions. During the past year, three portraits were accepted by the Harmon Foundation of New York. His pictures now hang in public halls and private homes from Maine to Tennessee and from New York to Wisconsin.

Last year, several organizations in Charlotte became interested in collecting sufficient funds to send him abroad for study. The local groups backing the movement were the chamber of commerce, the junior chamber of commerce, the art department of the Woman's club, the Little Theater, the Junior league, the Ministerial association and several other organizations. When the amount of money was practically in sight letters were sent to New York asking for information as to the best art school for the negro to attend. Unanimously the replies came back "Don't send him anywhere." The artists in New York saw the same mark of genius which Clement Strudwick, of Hillsboro, had discovered.

"Bound to Paint."

The Woman's club of Charlotte has turned over to William Arthur Cooper a room in which he may paint. They have given him materials, but, better than supplies, they are giving him encouragement and recognition. When asked as to what he was going to do in the future, he replied: "Paint. I'm bound to paint with all of those people packing me."

William Arthur Cooper has come up the ladder of success. Starting as a tobacco stemmer, cotton chopper, brick layer, janitor, insurance agent, teacher and lawyer, he is now a lecturer, preacher and artist. The news clippings about the negro would fill a large section of a filing cabinet, yet he is as unassuming as the day that a country editor in Dunn wrote the first piece about him. His work has been heralded as "like the characters of Paul Green's powerful dramas" and yet the man is unspoiled.

His purpose is a truthful portrayal of his own race. His style is broad and free. The spirituals sung by the negro race are tone pictures of all of Africa and of all of new America. William Arthur Cooper's portraits are like the spirituals of his own people—simple yet full of subtle minor cadences. Under his easy and free brush strokes, the faces of his negro subjects peer out as real people, but the underlying tragedy of a suppressed race also is there.

Charlotte, N. C. Observer
August 5, 1934

Art Institute To Be Opened Monday

Park Commission Sponsoring Course in Tryon Street Building by Nationally Known Artists.

The Charlotte park and recreation commission will open a two-weeks' art institute Monday morning in the building at 326 North Tryon street near the Walker dry store.

Eugene Thomasson and Miss Virginia Hamilton, nationally recognized artists who recently opened a studio here, have offered their services and will aid in training the children and adults who attend the institute. No charges will be made to those taking the courses.

Negro children taking the courses will meet at 9 a. m., white children will meet at 10 a. m., and adults will study from 5 to 6 p. m.

SOAP SCULPTURE.

In conhection with the institute, there will be an exhibit of 100 pieces of soap sculpture from the national soap sculpture contest. Several of the pieces to be shown here won national prizes, including one entered from Durham. This exhibit will be open to the general public from 10 a. m. until 2:30 p. m. each day and from 4 to 6 p. m. Paintings by local artists will be displayed.

During the first two days, pupils of the institute will sketch their ideas for later carving, in the second two days they will model them in clay, and later will carve them in soap. Those interested especially in clay modelling will continue in that work instead of carving in soap.

Mrs. H. C. Dwelle is aiding Lacy Ranson, superintendent of parks and recreation, in obtaining judges. The work of the negro pupils will be judged August 15, the work of the white pupils on August 16, and there will be a general contest on August 17. The exhibit and institute will close August 18. J. H. Cutter has donated use of the building to the Charlotte park and recreation commission.

Haitian Painter Shows Wares First Time in America

Afro-American

(Special to the AFRO)

NEW YORK—Pastor Argudin, the outstanding painter in Haiti, arrived here, Wednesday, on his first visit to the United States.

He is the guest of Arthur A. Schomburg, curator of the colored division of the Public Library, and was invited by the Harmon Foundation to a conference concerning the exhibition of his works.

9-8-34

Senor Argudin, still in his thirties, has studied in Madrid and Seville, Spain, Rome and in Paris. His canvasses hang in those countries, besides in his native Cuba.

He was sent by the municipality of Havana to study abroad for seven years, and was elected to execute the murals for the Cuban building of the Seville exposition of 1929.

After his exhibitions at Bellas Artes de Seville and at the Salon des Independants, Paris, Senor Argudin brought with him the acclaim of the Paris edition of the Chicago Tribune.

When he was about to leave France, he was feted by Parisians of the highest rank and paid testimonials by educators, public

NATIVE AFRICAN CELEBRITY WALKED WITH WORLD'S FAIR CROWDS UNRECOGNIZED AS HUNTER THE MAGAZINE ARTISTS' MODEL

Modest Maurice Carried in His Valise Record of Achievements Worth Many Millions of Dollars But Just Acted Like a "Country Cousin"

Chicago, Sept. (ANP)—Among the thousands of visitors who came to this city last week for the "O, Sing a New Song" pageant and the East-West baseball game, there was just one who ogt lost in the crowd. Quietly he moved about, his alert eyes taking in everything, but unnoticed by the gay and busy throngs. He was just a stranger, "some guy from out of town."

Maurice Hunter was the "country cousin." Nobody met him at the station, nobody escorted him around, nobody even sought to find him out.

Just a pill doctor seemed Maurice Hunter, "toting" a large valise around, a kindly sort of young fellow, harmless, maybe a bit dumb.

Mr. Hunter had left his horn behind him and there was no one to herald his presence, to tell Chicagoans that moving among them was one of the most distinguished Negroes of their day.

They all knew Abbie Mitchell was here and Bill obinson and Jack Johnson and Noble Sissle, but Hunter was just a dark, quiet spot on a corner.

Little did they realize the place which this Maurice Hunter now occupies in the records of contemporary art history.

Little did they know that you might consult the foremost artists, sculpters and illustrators in the United States and that their eyes would gleam at the mention of the name of Maurice Hunter. Little did they know that within that valise he carried the visual record of achievements worth more than many millions of dollars.

And yet Maurice Hunter is just a medium-proportioned black man who escaped from Africa at the age of five, made his way to Dutch Guiana with hichtafsran QcPbET Guiana with his father and later came to the United States. Eighteen years ago, he was persuaded to become an artists' model. Since that itme, his face and form have appeared repeatedly in the bgigest newspapers and the finest magazines in the United States.

Many of those who knew not Hunter have gazed upon his magnificent form illustrating magazine stories. There was scarcely a way for them to realize that this inconspicuous person had traveled the long way from Zululand to become one of the world's greatest creator in pantomime, that studies created by him grace the leading art galleries of our land.

Among all those who came to visit us, he was one of the least noticed.

Unheralded And Unsought, Maurice Hunter Trudges Through Gates At World's Fair And Enjoys The Sights

CHICAGO, (ANP)—Among the thousands of visitors who came to this city for the "O' Sing a New Song" pageant and the East-West baseball game, there was just one who got lost in the crowd. Quietly he moved about, his alert eyes taking in everything, but unnoticed by the gay and busy throngs. He was just a stranger, "some guy from out of town."

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An Artist Unheralded

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One Of World's Greatest

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Among all those who came to visit us, he was one of the least noticed.

New Orleans, La., Item
November 15, 1934

ART EXHIBIT SUCCESS

The Art exhibit and silver tea given by The Advocate for Miss Thelma Johnson, young colored artist, was a brilliant success. The social hall of the Central Y. W. C. A. on Sixth avenue and Salmon streets was the scene of the colorful affair where, in spite of the cold and rainy weather, more than three hundred guests called during the appointed hours from 2 until 6 p.m.

A program of music and readings was given at intervals during the reception hours. Those who participated were: Miss Juanita Johnosn, sister of the artist who read poems from Langston Hughes' collection; Miss Eunice Mott read from Paul Laurence Dunbar's dialect stories; Mr. Creon Thomas, violin selections, accompained by Mrs. Pearl Young and the vocal numbers of Mrs. L. H. Jackson, accompained by Mrs. Lillian Lay, violin numbers by Professor A. Matilsky accompained by Mrs. Pearl Young; piano selections by Miss Florence Cantrell, cousin of the artist who received quite an ovation when she played one of her own compositions, "Lord, Lord, Keep the Devil Away"; piano number, Mrs. Pearl Young; trio from the "Four Harlem Gentlemen"; selections by the "Jug Band" from Seattle; vocal solo, Mrs. Charles Harris, accompanied by Mr. Creon Thomas; vocal solo, Mrs. Jenkins-Lay.

Assisting the hostess, Mrs. Beatrice Franklin were Mrs. Abbie Cantrell, Mr. and Mrs. J. A. Johnson, parents of the artist; Miss Juanita Johnson, Miss Catherine Franklin; Mrs. Beatrice Reed, Mrs. Thelma Unthank, Mrs Catherine Jamison, Mrs. Elsie Maney, Mrs. Elizabeth Carden, Mrs. A. Dickut and Mrs. Myrtle Campbell.

Flowers for the centre-piece and piano were the gift of Tommy Luke. The refreshments were given by various friends who are interested in seeing Miss Johnson go far with her work. The affair was also a financial success. All who are interested are greatindebted to the Young Women Christian Association management; to the Daily Press and KGW &KEX radio stations in making the affair such a brilliant success.

First Negro Symphony Is Acclaimed

(By The Associated Press)

PHILADELPHIA, Nov. 15.—The story of the Negro—from Africa to America, slavery to freedom—was told last night for the first time as a symphonic musical composition by a member of the race.

A capacity house at the Academy of Music heard the Philadelphia orchestra, conducted by Leopold Stokowski, present the world's premiere of the "Negro Folk Symphony," and voiced appreciation in lengthy applause for the work of William L. Dawson, 35-year-old director of Tuskegee Institute's School of Music.

The response to the premiere was but the latest in a long list of triumphs for the one-time bootblack, whose abilities have carried him far in national musical circles.

Triumph for Work

It was a triumph, too, for his avowed determination to write the work, a development of Negro music—something, he explains "which they said again and again could not be developed."

In his composition, a work in three movements, the composer employed three themes, taken from typical Negro melodies he learned from his mother as a child.

He departed from the usual custom, by naming the movements: "The Bond of Africa," "Hope In the Night," and "O Lem'me Shine."

The orchestra opened on the haunting strains of music typically symbolic of the link uniting the Negro to Africa, and then soared to a theme based on the more joyous strains of "Oh, My Lil' Soul Gwine Shine Like a Star."

From this, the symphony swept into the second movement on three notes from the gong, suggestive of the Trinity guiding the destiny of man, and then gave way to the strings, in Pizzicato, depicting the monotonous background of slavery, the lash of the whip and torturing labor in the hot sun. But through the strings, the English horn sounded a melody describing the hopes and longings of the race.

The third movement began softly in the strings, swinging to the oboe and woodwinds, and led up to the movement's second theme, based on the spiritual, "Hallelujah, Lord, I Been Down Into the Sea." Here the soul of the Negro cried out as the full orchestra climbed to a grand climax, with first clarinet in tremolo, followed in turn by first oboe, first flute and first horn.

Then, with blaring trombones, trumpets and other brasses, the symphony crashed to a close as "O Lem'me Shine" swelled through the pandemonium.

Art-1934.

Chattanooga, Tenn. Times
October 8, 1934

Work of Negro Elevator Boy on Display

Rice L. Carothers, colored Chattanooga artist, now studying in New York, painted the picture shown above and presented it to E. Y. Chapin, president of the Chattanooga Public library board of directors. It has been loaned to the library, where it will be on exhibit.

The study is a copy of Bastien Le Page's "Joan of Arc Listening to the Voices," which hangs in the Metropolitan Museum of Art. The picture by Carothers is in oil in dark colors and is considered an excellent piece of work.

Carothers was an elevator operator at The Times building for several years, leaving last spring to go to New York to continue his study of art.

A poster with the legend of the picture is being prepared and will be placed by the picture, which will be at the entrance to the reading room on the west end of the first floor of the library.

Book lists on Joan of Arc, for adults and children, will be prepared and distributed while the picture is on exhibition.

Charlotte, N. C., News
November 29, 1934

State-Wide Art Project For Negro High Schools

State Department Of Education And American Federation Of Arts Launches Movement, With 20 High Schools Selected For Experiment.

A state-wide art project among the negro high schools of North Carolina is being launched this week under the auspices of the state department of education and the American Federation of Arts, with Rev. William Arthur Cooper, negro painter-preacher of this city, as the director and lecturer.

Twenty-one of the outstanding negro high schools of the state were selected for the experiment. Funds were secured from the Southern Art project division of the American Federation of Arts, of which Miss Leila Mechlin is secretary, from the division of negro education of the state department of education, of which Dr. N. C. Newbold is the head, and from C. C. Spaulding, of Durham, prominent negro business man.

Rev. Cooper will visit each of the 21 schools during the months of November, December and January and will give a lecture on "The Value of Art in Human Living." With him he will take 12 or 15 of his own canvases for an exhibition and following the lecture will interpret the paintings to the negro students, conduct an open forum discussion on art and hold personal conferences with the students who are interested in painting.

This art project is the result of the recent meeting held in Raleigh with Dr. Newbold, Rev. Cooper and others interested in negro education, who decided to inaugurate a state-wide effort to promote worthwhile programs in art and music appreciation in the schools.

Schools already visited this week are Lincoln academy, Salisbury, Spencer, Hillsboro and Durham high schools. In order that the project may not conflict with his church work, Rev. Cooper, who is pastor of the Clinton Metropolitan A. M. E. Zion church here, said that the visits to the schools would extend over a period of several months.

The 21 negro high schools selected for this art project include Second Ward high school in Charlotte, Lincoln academy at Kings Mountain, Rockingham high school, Henderson high school, Williston Industrial school at Wilmington, Pender County Training school at Rocky Point, Burgaw high school, Columbus County Training school at Whiteville, New Bern high school, Randolph county schools, Spencer high school, Southern Pines high school, John R. Hawkins high school at Warrenton, Warren County Training school at Wise, Morrison Training school at Hoffman, Martin County high school at Parmele, Williamston high school, Littleton graded school.

U. S. NEGRO DESIGNS MOSCOW STAGE SETS

By Thyra J. Edwards

Federated Press

MOSCOW - (FP) Young Lloyd Patterson, with his wife, designs the stage sets for the famous Meyerhold Theater in Moscow. Patterson graduated from Hampton Institute, Virginia, in the class of '31. 11-17-34

2162 Seventh Ave. New York

At Hampton he won honors as a decorator, only to return to his home at Westfield, N. J., unable to find anything to do save cut lawns and wash windows, usually on the big estates. And so he joined a group going to the Soviet Union for four months.

"When they found I was a decorator," Patterson said, describing his arrival in Moscow, "they had work for me to do, immediately."

Hotel Decorator

Intourist, the Soviet travel bureau, was adding a 90-room wing to its big tourist hotel, the Metropol. Patterson was assigned to the technical gold and silver-leaf work in the interior decoration. A year later he married a young Communist artist of the Tram (theater of young workers). With his wife he began specializing in theatrical decoration and stage settings.

They designed scenery and constructed portable settings for the Central Collective Farm Theater. This sprang from the Central Executive of Young Communist Actors, taken from the theater groups of large factories. Organized in Moscow with the best artists and producing the best plays, this group travels from farm to farm, collective and state, into the remotest Soviets.

Wins Distinction

For the celebration of last May Day, Patterson and his wife were invited to create the figures for Kuznetski Most. This, the May Day street of Humor, was formerly the Easter promenade of landlords, bankers, merchants and czarist officers. Here on May Day, lifesize caricatures of these figures adorn the windows. The Crocodile, magazine of politics and humor, directs these street presentations. Every artist and decorator longs for the distinction of "doing a street."

During the Federated Press interview, a young woman photographer from the Museum of Mother and Child came in to take a picture of the coffee-colored Jimmy, the 10-month-old Patterson baby.

"I'm thrilled with the life here", Patterson declares, "but some day I shall have to go back to America for a while, to tell other Negroes the truth about the Soviets and the black man."

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Art-1934

Charlotte, N. C. Observer
March 4, 1934

SHAW STUDENTS TO HEAR COOPER

Address by Negro Painter to Open 'Art Week' at University.

Rev. W. A. Cooper, well-known Charlotte negro artist, will open "art week" at Shaw university in Raleigh tomorrow noon with an address at the chapel hour of the institution.

The art week will feature an exhibit of Cooper's works, which have gained much attention from critics and have won awards in several New York exhibitions. Cooper will show 12 of his best portraits, half of which have been done in the last several weeks.

Among his newest portraits are those of a negro washerwoman, called by several critics by far his best; a shoeshine boy, two of young girls, and several others. To be exhibited also are portraits of Dean Tilley of Shaw university, of the painter's father and wife, one of Dr. Charlotte Hawkins Brown, negro educator, and study of a small boy.

Cooper has received much valuable criticism lately from George Aid, Tryon artist, who has been doing a series of portraits here. Mr. Aid said that Cooper's recent works show a high degree of artistic excellence.

Arrangements are being made to hold an exhibition in Charlotte for the local artist sometime this spring. At the same time a drive started last summer to obtain funds to supply art training for him will be continued so that the minister-portrait painter may study this summer.

Raleigh, N. C. Times
March 6, 1934

COOPER PAINTINGS SHOWN AT SHAW

Tar Heel Negro's Art Work Has Been Widely Acclaimed

Portraits and character studies portraying Negro life are now on exhibition in Estey Hall at Shaw University and the general public is invited to inspect the paintings, which were done by William A. Cooper, a Tar Heel Negro who has been widely acclaimed for his works of art. Thirteen paintings are on display.

The portraits will be on display for ten days. Artist Cooper, who now resides in Charlotte, took up painting several years ago while serving as a minister at Dunn. He is a native of Hillsboro. His paintings are being displayed at Shaw this week in celebration of "Art Week" at the University.

The artist opened the "Art Week" celebration Monday at the University chapel exercises, speaking on "Art in Religion." He was enthusiastically received.

Several of the Cooper paintings have been honored by awards from the Harmon Foundation in New York and his portrait of Dr. Francis A. Clark, founder of the Christian Endeavor Society work, was unveiled last summer by Dr. Daniel A. Poling, noted minister, at Milwaukee, Wis., and now hangs in Dr. Clark's old church in Portland, Me.

Atlanta, Ga. Journal
March 16, 1934

Jennings Appointed To Paint Mural in High School Building

Wilmer Jennings, of Atlanta, who will receive his bachelor of science degree from Morehouse College in June, has been commissiond by the public arts projects of the Civil Works Administration to execute a large mural in the lobby of the Booker T. Washington High School. J. J. Haverty, supervisor of the public works of art project in the southeast, heads the committee which made the appointment.

In the mural which symbolises the ideals of the curriculum of the modern high school, are nine large figures, representing workers in the arts, sciences and skilled industry. In the background is the skyline of a great city, representing the achievement of labor, art and science. The mural is being painted in three parts, consisting of one panel, five by eight and a half feet, and two smaller panels, each five by four and a half feet. It is expected that this project will be completed by May 1.

The artist has received his entire training in the art classes of Morehouse College, under Hale Woodruff, well-known negro artist.

Raleigh, N. C., News & Observer
March 18, 1934

PAINTINGS OF NEGRO ARTIST SHOWN HERE

The paintings of W. A. Cooper, Negro artist of Charlotte, on exhibition at Shaw University consist of canvasses that have traveled out of New York with much praise of noted art critics.

The New York Herald-Tribune quotes Mr. Alon Bevient of the National Alliance of Art and Industry of New York City as saying of Cooper's painting "My Dad"; "It is a swell piece of painting." He also said in referring to the work of Cooper and some other Negro artists: "The Negroes are destined to make as definite a contribution to visual arts as they have made to music."

The paintings on exhibition here are "Mammy's Darling," "Okella," "Brother," C. C. Spaulding," "Serious Lady." "The Old Slave and Hope", "Dr. Charlotte Hawkins Brown", "The Vanishing Washwoman No. 2," "The Shoe Shine Boy," "My Dad No. 2," "Grace" and "Portrait of Dean Tilley."

The artist makes an effort to portray Negro life as it really is or as he sees it and feels that much good can be done for his race and the world in this way.

Charlotte, N. C., News
April 3, 1934

Exhibition Of Cooper's Work

21 Oil Paintings By Local Negro Artist Are Placed On Display.

An exhibition of 21 oil paintings done by Rev. William Arthur Cooper, local negro artist, was opened this morning in the downstairs auditorium of the Charlotte public library and will be continued throughout the week, it was announced today by Miss Anne Pierce, librarian.

The canvases on display are particularly interesting in that they show the art development of the painter from his early rough efforts of "Man Whetting the Axe" and "Vanishing Washerwoman" on up to his present work of "Okella" and "Vanishing Washerwoman No. 2" which is in distinct contrast to the early canvas of the same title.

Among the canvases of especial merit are a simple study of a little pickaninny called "Mammy's Darling," a serious portrait of a old cornfield negro called "Dad," the picture of a prominent modern negro business man, "C. C. Spaulding," a portrait of the artist's wife called "Serious Lady," and a smiling young 'Shoe Shine Boy."

Rev. Cooper has exhibited his work in this city at the Charlotte Woman's club and John C. Smith university as well as in various cities of the south and in New York city with the Harmon Foundation. Their chief claim is that they are characteristic of the negro race and manage to get much of the authentic negro spirit into them.—W. S. S.

Richmond, Va. News-Leader
March 28, 1934

Exhibit of Negroes' Work Will Be Opened at Museum

One of the most comprehensive exhibitions of what the Negro has contributed to the artistic, spiritual and practical side of the history of Richmond was formally opened last night in the Valentine Mureum with a program by the famous Hampton Institute quartette, and a group of native Africans, now studying at the institute. The latter group performed several ceremonial dances.

William M. Cooper directar of extension at the Hampton Institute in conjunction with members of the local Negro committee of which Wiley A. Hall is chairman had charge of the program.

Other members of Chairman Hall's exhibition group are: George H. B. Johnson, Mrs. A. H. Harris, Miss L. H. McFell, Miss Cornelia B. Ward, Dr. Gordon B. Hancock, of the faculty of Virginia Union University, R. W. Johnson, Josiah Robertson, Leslie Bolling, who has won distinction as a sculptor, and Rev. and Mrs. E. H. Bouey.

In commenting upon the extent and beauty of the present exhibit Miss Helen McCormack, curator of the museum pointed to the very extensive exhibition of art by Richmond Negroes, one entire gallery having been given over to fine arts produced by George H. B. Johnson, Josiah Robertson, J. B. Newman, Branchie Bowman, Arthur Davis, Edward Pollard, Nelson Carter, and Leslie Bolling, whose wood sculpture was recently featured in the American Magazine of Art.

Gallery of Crafts.

"Another gallery is given over to the exhibition of crafts as beautiful as they are charming," said Miss McCormack. R. W. Johnson is represented with a collection of furniture beautifully designed and made. Branchie Bowman has contributed two marquetry pieces; one made from cigar box wood, and the other from match sticks. There are nine pieces of hand painted china by Hattie N. Jones, and bedspreads, table covers, lambrequins, embroidery and patchwork all testify to the special activities of the women."

Of outstanding interest, said officials today, was the group of portraits of Negroes whose names are written large in the history of Richmond due to their heroism and other distinguished traits. This exhibit includes likenesses of Gilbert Hunt, hero of the Richmond theatre fire; Robert Spurlock, coachman for John Marshall; John Jasper, distinguished preacher, famous for his "Sun Do Move" discourse; Webster Davis and _____ Binga. Medals, cups and other awards made by the Harmon Foundation and Richmond Community Fund directors to Virginia Randolph for distinguished efforts in the field of Negro education form another exhibit of compelling interest to the visitor. A pair of wrought iron gate hinges of unusual design and representing the craftsmanship of a Negro blacksmith, named Patterson (circa 1840-1900), are being shown with pride by the trustees as they were taken from the fence of his daughter's home for the exhibit.

Rev. and Mrs. E. H. Bouey, who have been missionaries to Africa, have contributed a large collection of items pertaining to native cloth, textiles, which are included in the section devoted to weapons collected by Henry Morton Stanley in the Congo, and given to the museum by the Sullivan family.

ARTISTS HAVE N.Y. EXHIBIT

NEW YORK CITY.—The annual exhibit of work by colored artists opened Monday at the New School for Social Research.

The exhibit is sponsored by the Harmon Foundation, and is circulated by the College Art Association.

At the Roxy Theatre are being shown drums, wood carvings and other art objects made by the bush people of Dutch Guiana.

Chattanooga, Tenn., News
April 17, 1934

Negro Artist Is Honored

Citizens of Both Races Give Party for Carothers.

A gathering of representative colored people, augmented by a group of white neighbors, complimented Rice Carothers Monday night at the auditorium of the Howard High School and bade him Godspeed on his removal to New York, where he goes to pursue his art studies.

Held under the sponsorship of the Negro Federation of Civic Clubs, the meeting was called to order by the Rev. John M. Miles, president of that organization. He stated that a young man who had shown decided talent without training was about to go to the metropolis, where he hoped to perfect himself through study under capable teachers.

He then called upon E. Y. Chapin, president of the Chattanooga Public Library, who told of the valued contributions which Rice Carothers had made, not merely to the Howard branch library, conducted in the interest of his own race, but to the main library as well.

Messrs. Milton B. Ochs, Lapsley G. Walker and John D. Stanard told of the fidelity, industry and desire to serve which have won the young man so many friends in the Times Building. Each added words of encouragement for the young artist in which he is about to undertake.

J. M. Bynes, local philosopher and colored leader, spoke of what young Carothers is doing to add to the reputation of his race.

A touching part of the meeting was found in the tributes paid to Rice as a schoolboy by his former teachers, Mrs. Ida Smith and Prof. William Davenport who gave the reasons why their former pupil will succeed in a larger field and why he leaves such cordial regard behind him.

The evening was enlivened by vocal selections sung by Josephine Dorsey, William Oliver and C. May Frierson.

The meeting closed with some words of appreciation from Rice Carothers in which he expressed his gratitude to Chattanooga friends and his determination to improve himself in his new home.

Princeton, Ky. Leader
May 14, 1934

NEGRO ARTIST DOING FINE WORK IN CITY

Hubbard Harris, Georgia protogee of the Southern Methodist church was heard Sunday morning at Ogden Memorial church, this being the 110 Methodist church, South, in which he has appeared in concert.

The musician, graduate of Payne College and Boston Conservatory captured his large audience before he even seated himself at the organ console by his unassuming modesty and expressions of grateful appreciation for the opportunity afforded him by the Methodist church of the South.

His mastery of the pipe organ is exceptional, of the two classics rendered, Mozart's 'Still Night', rivaled aeolian flutes, swept by soft winds, but, 'The Storm' (Mozoshi) knew no rival for its descriptive and emotional equal had not been heard previously here.

The vocal numbers were also appealing, especially, Merciful Father', and the medley of Spirituals.

A substantial offering was contributed to augment funds for the purpose of paying for Harris' return transportation to the State from Italy, which is a condition of his ecceptance of a scholarship to Sattellia Conservatory in Naples.

Harris is also sponsoring a singing class for the colored people of this city, and is accomplishing good work with the creditable voices of this city's colored population.

WORCESTER, MASS.
TELEGRAM
MAY 13 1934

NEGRO INEPT IN SCULPTURE

Must Revise Conception Of Art to Go Forward, Declares Critic

NO INDIVIDUALITY

Exhibition Reveals He Is Peculiarly Backward In Painting Also

By MALCOLM VAUGHAN
Universal Service Art Editor

NEW YORK, May 12. — That American Negroes posses strong gifts of imagination and intuition, which is to say, emotional lyricism, almost every one will admit. They have produced the beautiful, religious folk-music called "spirituals" they have produced, in field and factory, a number of spontaneous poets, and from them have been derived our bouyant arts of jazz music and its kindred dancing. But the fine arts of painting and sculpture, they appear peculiarly backward, indeed, so inept as to suggest that painting and sculpture are to them alien channels of expression.

The question as to what the Negro might be able to create in the way of painting and sculpture, if properly encouraged, became a practical proposal about seven years ago when the Harmon foundation began to sponsor annual exhibitions of Negro Art. Each of these exhibitions has been better than the one before, yet the latest —which has just been opened at the new school for social research under the direction of the College Art association— still leaves so much to be achieved, and so much to be desired, that we may wonder if the total results have justified the effort and the investment.

Not At Home Painting

What is most lacking in this seventh show, as in all the previous ones, is the very thing we most to expect to find in Negro expressions, definite racial individuality. Evidently, the American Negro does not yet feel at home in painting or sculpture. He is trying to do something with his intellect which he does not yet appreciate with his emotions.

To my mind, Negro artists should be advised that they have got off on the wrong foot and that they are never unlikely to accomplish much until they have revised their conceptions of art. They ought to be told that painting and sculpture are essentially matters of rhythm, rhythm of design, rhythm of forms, rhythm of light and shade, rhythm of color harmony and rhythm of line or drawing. Once they have conceived of art in these terms, surely they would see—they whose particular racial genius is for rhythm, they whose natural forte is lyrical intensity—their opportunity to create a highly individual perhaps even original of art.

Bauchant Work Lauded

Meanwhile, by the slow, patient application of rules and formulas for which they have slight sympathy, they have managed to produce but three or four artists or more than ordinary promise and these have not yet sufficiently mastered their technical problems to gain free freedom of expression, racial or otherwise.

Among the other exhibitions of the week, a special word should be given to the paintings of Andre Bauchant, if only to observe that the art of this self-tutored Frenchman is not as rare as his friends have claimed for him. Bauchant is making his American debut this week, at the gallery of Mrs. Cornelius J. Sullivan, with a group of characteristic works and the picture that is sometimes called his "masterpiece."

BOOKER T. GRANDSON WILL EXHIBIT HIS ART

LOS ANGELES, June 7 (ANP).—When the Southern California festival of the allied arts is held at the Chamber of Commerce here June 22 one of the exhibitors will be Booker T. Washington 3d, grandson of the famous educator.

Young Washington, a senior at Jefferson High School, has displayed talent in art and architecture throughout his school career. He lives with his mother, Nettie Washington, a director of playground activities in the school system here.

YOUNG MASTER

The talented young artist, Samuel Countee, whose skillful portraiture in oils on canvas has won him great distinction, at Bishop College, Marshall, was awarded the degree of A. B. in liberal arts, Thursday.

The youth began his art work when in grade school and was graduated from the Booker T. Washington High School, Houston, Texas, before coming to Bishop. He is the son of Mrs. M. S. Countee, 1318 Andrews street, Houston. He plans to enter the University of Chicago School of Fine Arts next year. His first training was with Miss Emily Langham(white) instructor of the Houston Art Museum.

He has made excellent portraits of many notables, among whom are the late Dean Fuller, Dr. O. L. Bledsoe, Ralph Metcalfe, noted sprinter; Dean H. M. Smith, Prof. M. J. Banks and others.

His entry of a painting of "The Little Brown Boy" in an exhibition of Negro Art sponsored by the Harmon Foundation received honorable mention.

The School of the Museum of Fine Arts, Boston, Massachusetts, has just notified Mr. Countee that he has been awarded a scholarship to study in this famous art school. He will leave for Boston in September.